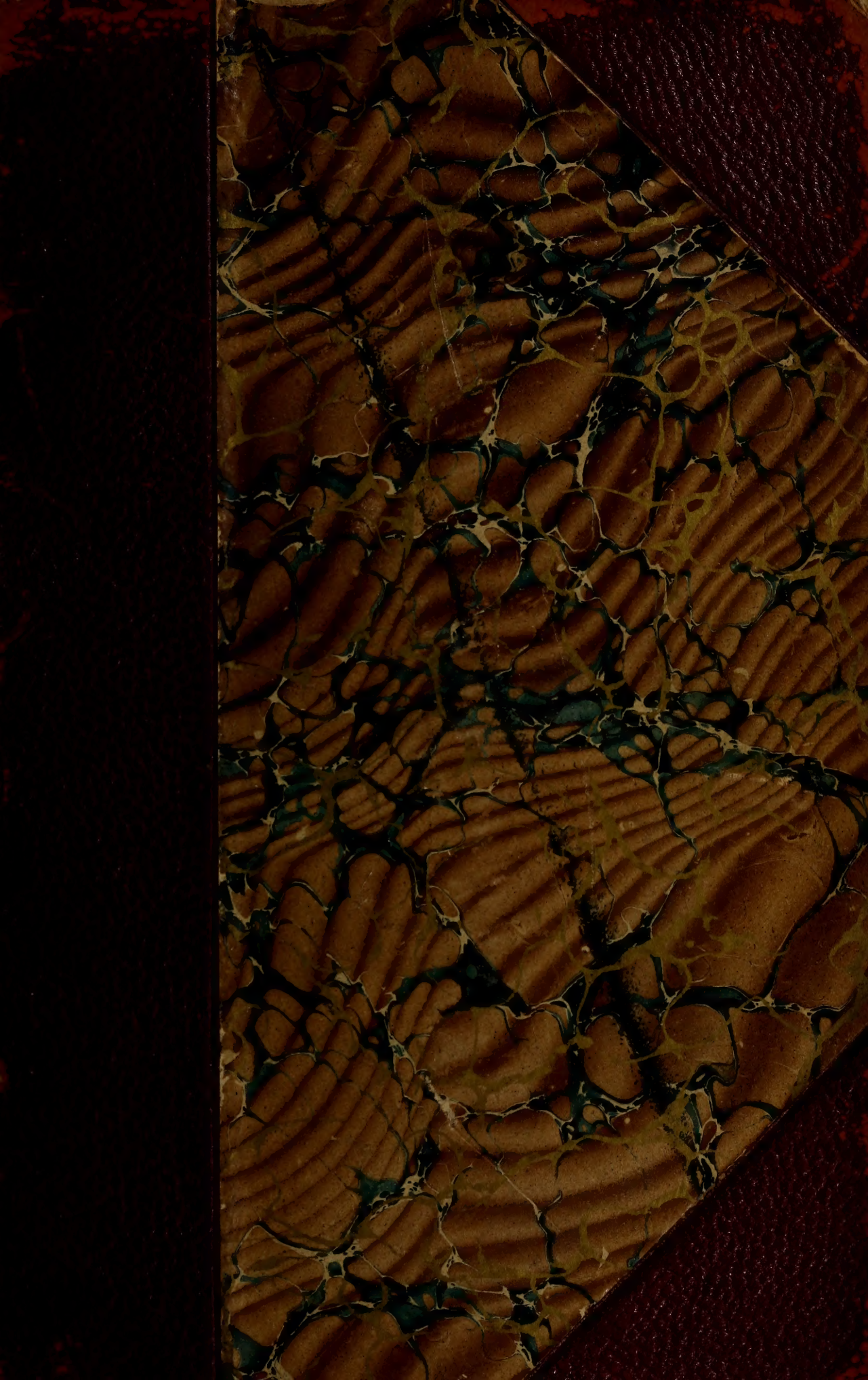

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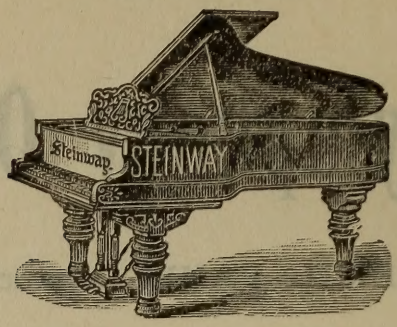

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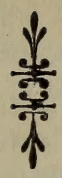

Infantry Hall, Providence.

Sixteenth Season, 1896-97.
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52d Performance in Providence.

Mr. EMIL PAUR, Conductor.

First Concert, Wednesday Evening, October 21, At Eight, precisely.

PROGRAMME.

Karl Goldmark - - - - Overture to "Sakuntala," Op. 13

Peter Ilyitch Tschaikowsky - Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23.

I. Allegro non troppo e molto moderato.
II. Allegro con spirito.
III. Andantino semplice.
IV. Allegro con fuoco.

Max Schillings - - - - - Prelude to Act II, "Ingwelde"
(First Time.)

Wolfgang Amadeus Mozart - Symphony in G minor (Koechel, 550)

I.	Allegro molto (G minor)	4-4
II.	Andante (E-flat major)	6-8
III.	Menuetto: Allegro (G minor)	3-4
	Trio (G major)	3-4
IV.	Finale: Allegro assai (G minor)	4-4

Karl Maria von Weber - - - - "Invitation to the Dance"
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OVERTURE TO "SAKUNTALA," IN F MAJOR, OPUS 13. KARL GOLDMARK.

This concert overture, first given by the Philharmonic Society in Vienna in 1865, was the keystone of Goldmark's universal fame as a composer. The following Preface is printed in the full score:

For the benefit of those who may not be acquainted with Kalidasa's famous work, *Sakuntala*, we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitential grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring, by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king by her companions, as his wife, he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now, the ring is found by some fisherman and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The overture is somewhat freely constructed, although it adheres, in the main, to the general scheme of the sonata-form. It opens, *Andante assai* in F major (3-4 time), with some suave harmonies in the violas, 'celli (largely divided), and bassoons, in which the low trills may be fancied to bear some reference to the gurgling of a spring — indicative of Sakuntala's

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parentage; her mother being a water-nymph. After a few measures of this, the tempo changes to *Moderato assai* in F major (3-4 — or 9-8 — time), and the clarinet and two 'celli in unison sing the tender love-melody of the first theme over soft harmonies in the strings and bassoons. Soon the first violins and oboe bring in an equally sensuous second theme, against which the second violins and violas pit figures from the first as a counter-theme. After a while the figuration in the middle strings, reinforced by the horns, assumes a more lively rhythmic character, and a new triplet-figure soon takes possession of the whole orchestra, which leads by a short *crescendo* up to a modulation to A minor, *Poco più mosso*, in which key all the brass now launches forth the brilliant third theme — a vivacious hunting-tune, of which the peculiar rhythm just brought in by the second violins, violas, and horns is the most prominent feature. This theme is now briefly developed, being tossed about alternately between the three principal masses of the orchestra: the brass, the wood-wind, and the strings; leading to a resounding *fortissimo* of the full orchestra. Next follows a long development of a new *cantabile* theme, *Andante assai* in E major, which bears, however, an evident relationship to the tender and sensuous second theme. This passage, which begins with the melody in the oboe and clarinet, against swept chords in the harp and waving triplet arpeggj in the violins and violas, soon calls in the full force of the orchestra in rich harmonies, with sparkling arpeggj in the harp. It is followed by a *Più mosso, quasi Allegro* movement, beginning *pianissimo* in F-sharp major, and ending *fortissimo* on the dominant of F major, in which the third ("hunting") theme is worked up brilliantly in passage-work to a resounding climax. This ends the first part of the overture. I may here warn the reader that, in designating the themes as "first," "second," and "third," I use these terms wholly untechnically, to indicate the several themes in question by the order of their entry; their respective characters, as well as their treatment, forbid their being looked upon as the regular first, second, and conclusion-themes of the sonata-form.

The second part of the overture (corresponding pretty closely to the third part in the sonata-form) begins exactly as the first part did — with the gurgling "water-music" — and is developed in almost precisely the same manner, if with certain differences of key, up to the end of the long *Andante assai* (then in E major, now in E-flat major); but now, instead of the "hunting" theme returning, we come upon a sort of free fantasia, in which the first theme is elaborately, if not very extendedly, worked out in imitative counterpoint by various wind instruments against high triplet arpeggj in the violins. This leads to the third part of the overture, or Coda. A long-drawn-out *crescendo* climax on figures from the "hunting" theme leads to a *fortissimo* outburst of the full orchestra on the first and second themes in conjunction: first theme in the flutes, oboes, clarinets, and violins, second theme in the four horns in unison, against plain chords in a syncopated rhythm in the rest of the orchestra. A free climax, be-

ginning with the "hunting" theme, and passing from *Quasi Allegretto* to *Allegro vivace* and *Quasi Presto*, brings the overture to a close.

This overture is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harps ("if possible, two!"), and the usual strings. The scoring is, for the most part, very full, as was Goldmark's habit. The score is dedicated to Ludwig Lakenbacher.

CONCERTO FOR PIANOFORTE, NO. 1, IN B-FLAT MINOR, OPUS 23.

PETER ILYITCH TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died at St. Petersburg on Nov. 7, 1893).

This concerto was publicly played for the first time on any stage in the Boston Music Hall by Hans von Bülow on October 25, 1875; the orchestra was conducted by Mr. B. J. Lang. This was probably the only time in the history of our city that an important work by a great, world-famous composer has been actually brought out here.* The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures — the opening horn-phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'celli. We had no idea of what von Bülow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertembheimer (von Bülow's business agent), as he passed through the hall. "Tschaikowsky, Tschaikowsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tschaikowsky was, few if any of us then knew; this outlandish name, which most of us even failed

*There was another "first" connected with the history of this concerto: the first cablegram ever sent from Boston to Moscow was from von Bülow to Tschaikowsky, announcing the success of the work.

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to march, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tschaikowsky was *something*.

This first performance, which came just twenty-one years ago, wanting one day, was followed by others. Mr. Lang played it a year or two later at one of the old symphony concerts of the Harvard Musical Association, and again at the concert by the Boston Symphony Orchestra, given on February 21, 1889. It was last played here by Mme. Helen Hopekirk, at the symphony concert of January 24, 1891.

The first movement begins with a long introduction, *Andante non troppo e molto maestoso* (3-4 time). This introduction is based and developed wholly on a theme of its own. It opens in B-flat minor with six measures of prelude by the full orchestra on the initial figure of the theme, given out *fortissimo* by all the horns in unison against crashing chords. This short prelude ends with a modulation to the relative D-flat major — in which key the introduction properly is — upon which the pianoforte comes in with great sweep chords accompanying the majestic theme, which is sung by the first violins and 'cells in octaves, the wood-wind and horns supplying a background of sustained harmony. Then the pianoforte takes up the theme, with considerable figural ornamentation, against a *pizzicato* accompaniment in the strings and a background of sustained harmony in the clarinets, bassoons, and horns. But the solo instrument soon leaves the melody half-developed to work out a short unaccompanied cadenza on its

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initial figure; after which a series of close imitations on this figure between pianoforte and orchestra lead to a complete repetition of the great D-flat major theme by all the violins, violas, and 'celli in double octaves against sustained harmonies in the wood-wind and horns, *staccato* chords in the trumpets and trombones with short rolls on the kettle-drums, and a brilliant series of repeated chords (in the nervous rhythm of the dotted sixteenth and thirty-second) on the pianoforte. Then follows a brief coda, in which the theme dies away in the strings against descending arpeggj in full harmony in the pianoforte and ascending ones in the flutes and clarinet. Soft, solemn harmonies in the horns, trumpets, and trombones lead over to the key of B-flat minor and to the main body of the movement. This magnificent introduction was what first established Tschaikowsky's reputation here; a reputation which waned considerably during many succeeding years, until his *Romeo and Juliet* and *Pathetic* symphony came to restore it and raise it higher than ever.

The main body of the movement, *Allegro con spirito* in B-flat minor (4-4 time), opens with six measures of preliminary preluding of the pianoforte on the rhythm of the first theme — the peculiarly nervous, jerky rhythm of the first two eighth-notes of a triplet, followed by an eighth-rest; the same rhythm that we find in the famous violin accompaniment in the introduction to Wagner's *Tannhäuser* overture. With the seventh measure a string accompaniment in plain chords sets in, and the theme proper begins; a most original theme, full of rude Cossack uncouthness. Some transitional passage-work of the orchestra, accompanied by flowing arpeggj in the pianoforte, leads to a repetition of the theme by the solo instrument in rapid "double-shuffle" octaves against a *pizzicato* accompaniment in the strings. As the theme dies away in the depths of the pianoforte, the wood-wind and horns announce the expressive, sighing second theme — still in B-flat minor — which the solo instrument soon takes up and repeats by itself. Then the muted strings announce a sensuous, half-dreamy, half-

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caressing subsidiary in A-flat major (dominant of the relative major), the pianoforte coming in between the phrases with little sighing reminiscences of the second theme. This is followed by an extended development of the second theme by pianoforte and orchestra together, leading to a strong cadenza-like transitional passage, after which the sensuous subsidiary returns in the muted strings, now adorned with running counterpoint in triplets, and is further developed by pianoforte and orchestra together. Long flowing arpeggj of the solo instrument against sustained chords of A-flat major in the wood-wind and horns bring the first part of the movement to a calm, voluptuous close.

The free fantasia begins with a long-drawn contrapuntal working-out of figures from the subsidiary and the first theme by the orchestra, rising *crescendo e sempre più crescendo* to an overwhelming climax. Then the pianoforte sets in with a tremendous cadenza on figures from the second theme, from which a new motive is gradually developed and forthwith worked out with the greatest energy by solo instrument and orchestra together. After a while the working-out reverts to the subsidiary and first theme in the orchestra against brilliant passage-work in the pianoforte, until the first theme returns in its integrity in the tonic, in the shape in which it appeared on its second repetition in the first part of the movement.

Here the third part begins; its development differs somewhat from that of the first part. The second theme, which now appears in B-flat major, is far more extendedly treated, leading to a long cadenza (most of which is often cut out in performance); then the subsidiary returns, also in B-flat major, and is worked up in climax by pianoforte and orchestra as a conclusion-theme, this new development forming the coda of the movement.

The second movement, *Andantino semplice* in D-flat major (6-8 time), might almost be called a slow movement and scherzo in one. It begins with a simple little lullaby melody, sung by the flute to plain *pizzicato* chords in the muted strings; this melody is then repeated by the pianoforte

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to a somewhat more elaborate string accompaniment. Then follows a curious second theme, principally in D major,—it makes one think rather of the Christmas music of some weird *pifferari* of the Steppes,—given out first by the oboe, clarinets, and bassoons, then taken up by the pianoforte, while scraps of the tender first theme return in various orchestral instruments. Then the first theme returns in its integrity in D-flat major in the 'celli against an arpeggio accompaniment in the solo instrument. Now the tempo changes to *Allegro vivace assai*, and the key to D minor; we come to the second part of the movement — which, as I have said, might be called a scherzo in itself. After some tricksy preluding in the pianoforte, the violas and 'celli come in with the daintiest waltz-theme, which is worked up with considerable elaborateness by the strings, and now and then some of the wood-wind against an undulating figural accompaniment in the solo instrument. Then, after a cadenza of the pianoforte, the simple lullaby melody of the first theme returns in the tonic, D-flat major, and is developed rather more elaborately than before by pianoforte and orchestra.

The third movement, *Allegro con fuoco* in B-flat minor (3-4 time), is a furious rondo on three themes. The first of these is in B-flat minor, a sort of wild dance, full of Cossack fierceness and noted for its rhythmic persistency. The second, in G-flat major, is in much the same rhythm, but more triumphant in character — if not without a certain quasi-plebeian boisterousness. The third makes its first appearance far later on in the movement; it comes in the violins, in E-flat major; it might be called the "apotheosis" theme of the movement. These three themes are most elaborately worked out, in pretty strict accordance with the traditional rules — and in absolute accord with the intrinsic character — of the rondo.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Hans von Bülow.

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PRELUDE TO ACT II. OF "INGWELDE" . . . . . MAX SCHILLINGS.

Ingwelde, dramatic poem in three acts, the text by Ferdinand Graf Sporck, the music by Max Schillings, was brought out in Karlsruhe in 1894.

On the fly-leaf of the score of the introduction to the second act of the opera (published separately) is printed the following:

"At the gladsome banquet of the Sons of the Thorstein the noisy jollity turns to silence, as Bran rises to praise his brother's bride, Ingwelde, in song.

"Ingwelde's mournful glance works like a magic spell upon the young Skald; it speaks so touchingly of a yearning after happiness and peace. Now does his heartfelt sympathy suggest the melody to him, which wafts him aloft to sacred inspiration; and, as a smile of thanks transfigures the bride's countenance, the purest bliss rewards the singer,—his song dies away in dreamy ecstasy."

The Prelude itself is built up on the melody of Bran's song, which is freely developed with varying orchestral coloring; beginning softly, then swelling gradually to the full force of the modern orchestra, then finally dying away. The movement is short, and presents no salient formal characteristics. It is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, 1 harp, and the usual strings. The score bears no dedication.

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of this organization in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. From a recently completed index of all the selections played at these performances, a condensed summary has been made with the following results: —

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

Germany	79	composers,	2,245	selections.
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended: —

Beethoven	384	Cherubini	30
Wagner	266	Henschel	28
Schumann	175	Massenet	26
Mozart	174	Gade	26
Brahms	159	Grieg	24
Schubert	150	Gounod	22
Mendelssohn	140	Paine	18
Liszt	118	Chadwick	18
Weber	104	Lalo	16
Dvořák	88	Reinecke	16
Berlioz	84	Auber	14
Bach	74	Smetana	14
Rubinstein	74	MacDowell	14
Saint-Saëns	72	Foote	14
Handel	60	Vieuxtemps	14
Haydn	60	Bizet	12
Chopin	52	Moszkowski	12
Goldmark	44	Svendsen	12
Volkmann	44	Fuchs	12
Raff	42	Bargiel	12
Bruch	41	Goetz	12
Tschaikowsky	40	Gericke	12
Gluck	38	Godard	12
Spohr	34	Meyerbeer	10

Richard Strauss	10	D'Albert	6
Cowen	8	Bach, Ph. E.	6
Delibes	8	Borodin	6
Bennett	8	Ernst	6
Glinka	8	Henselt	6
Hiller	8	Paganini	6
Franz Lachner	8	Pergolesi	6
Méhul	8	Paderewski	6
Reinhold	8	Loeffler	6
Sullivan	8	Rheinberger	6
Floersheim	8	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Hérold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Müller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zöllner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra, and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Master-singers of Nuremberg" of Wagner, each work having been performed twenty-six times. As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6 (Pastoral), and 7, with a total of twenty-four performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, von Bülow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana, and Borodin.

Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that, directly after hearing this selection, the audience could better comprehend a second rendering of it.

Nov. 10, 1883 was the four hundredth anniversary of the birth of Martin Luther; and in the programme of the concert on that day Mr. Henschel placed Luther's choral "Ein' feste Burg," printing on the back of

the programme the fac-simile of the manuscript of this choral, of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

SYMPHONY IN G MINOR (KOECHEL, 550). WOLFGANG AMADEUS MOZART.

This symphony was written in 1788. The first movement, *Allegro molto* in G minor (4-4 time), opens immediately with the exposition of the first theme in the strings; the melody is sung by the first and second violins in octaves over a simple, but strongly rhythmic, accompaniment in the violas and basses.* This theme is the regulation sixteen measures long, and ends by half-cadence on the dominant. Four measures of conclusion, also ending on the dominant, are added in the full orchestra. Then the first eight measures of the theme are repeated by the strings, with sustained harmonies in the oboes and bassoons, with the difference, however, that, whereas it remained steadily in G minor in its first exposition, it now makes a wondrously beautiful modulation to B-flat major. It is immediately followed by the first subsidiary in this key: sixteen measures of passage-work for the full orchestra, also ending by half-cadence on the dominant (F major chord). Next follows the second theme, in the relative B-flat major, a chromatic, sighing motive, given out by the strings and wood-wind, and developed for twenty-three measures, closing with a definite authentic cadence in B-flat major. A short second subsidiary leads over to some contrapuntal work on the initial figure of the first theme, against a new counter-figure, which here comes in as a conclusion-theme, the first part of the movement closing in B-flat major with the characteristically Mozartean winding-up passage for full orchestra, something like the *tutti* of a concerto. This first part is then repeated.

The free fantasia begins with the first theme, now in F-sharp minor, but developed on a new plan, with frequent modulations. The working-out soon begins in earnest, and is carried forward with great contrapuntal elaboration, and at greater length than is usual with Mozart.

The third part of the movement is quite regular. The most noticeable variations from the form of the first part being that, where the first theme modulates from G minor to the relative B-flat major (on its second repetition) in the first part, it now modulates to E-flat major (sixth degree of the principal key), and that the first subsidiary, entering in this key, is far more extendedly developed than in the first part, even to the point of imitative contrapuntal working-out, the development ending by half-cadence on the dominant of the principal key (G minor). From this point on, the

* An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's *Pastoral* symphony, as only he could play it. It should be remembered that the *Pastoral*, though homely enough in its thematic material, and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the pianoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the greenroom and said: "You are a perfect magician! Think of playing literally everything in that second movement and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor symphony, simple as they are." Liszt thought a moment, and then said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it!"

movement keeps steadily in the tonic key, the presentation and development of second theme, second subsidiary, and conclusion-period being virtually the same as in the first part. A very short coda, beginning with the second subsidiary, and then bringing n some play on the initial figure of the first theme in four-part canon, brings the movement to a close.

The second movement, *Andante* in E-flat major (6-8 time), is also in the sonata-form. It begins with the presentation and development of the first theme, the construction of which is peculiar. It is given out for the most part by the strings, the horns forming a background of richer tone-color. The thesis of the melody comes first in the 'celli and double-basses, the phrase ending in the violins; then comes the antithesis, a sighing figure in the violins in octaves, closing with a little descending chromatic passage in 3rds. Thesis and antithesis are now repeated, but in a considerably altered shape. The thesis now comes in the first violins, but with the eighth-notes in its original shape now lengthened to dotted quarter-notes; the antithesis comes in the 'celli and double-basses, against a new counter-figure in the violins in octaves. Then comes a conclusion-period of three measures, with the melody in the wood-wind, over a little fluttering accompaniment in the strings. The second theme follows, in the dominant (B-flat major); it consists mostly of passage-work, in which we find that the little fluttering figure of the accompaniment of the concluding period of the first theme now assumes a marked thematic importance.* A more melodious conclusion-theme follows (in B-flat major), and closes the first part of the movement. Even here the little fluttering figure is not quite absent.

The free fantasia is short, and consists of imitative passage-work on the second theme, rather than of working-out, properly so-called.

The third part of the movement stands in regular relations to the first, saving that the development of the first theme is somewhat more extended.

The third movement, Menuetto: *Allegro* in G minor (3-4 time), is strictly regular in form, if rather stern and elaborately contrapuntal in character. The trio (in G major) is in strong contrast to this, being light, simple, and almost waltz-like.

The fourth movement, Finale: *Allegro assai* in G minor (4-4 time), is, like the first and second, in the sonata-form. It begins with the exposition of the first theme, a theme so regular in its dance-like cut (thesis and antithesis being each eight measures long, and each repeated) that it seems as if it were to be made the motive of a rondo.† It is immediately followed by a first subsidiary, which is developed at great length in rushing contrapuntal passage-work, beginning in the tonic (G minor) and ending by half-cadence on the dominant of the relative B-flat major. A more *cantabile* second theme follows (in B-flat major), and is developed at first by the

* It is to be noted that when the classic masters applied the sonata-form to a quick movement (that is, in its regular application in first movements of symphonies or sonatas), the second theme is usually of a more *cantabile* character than the first. In slow movements, however, we often find this reversed; the first theme being a melodious *cantilena*, and the second partaking more of the nature of quasi-contrapuntal passage-work. This is the case in the present *Andante*.

† Commentators have noticed the coincidence that the first seven notes of the theme of the scherzo in Beethoven's C minor symphony are (allowance being made for difference of key) identical with the corresponding notes of this theme; but the rhythm is so totally different that no similarity between the two themes can be detected by the ear.

strings, then by the wood-wind; it leads to some strong passage-work on a figure taken from the first theme, which, though having apparently all the character of a second subsidiary, really takes the place of a conclusion-theme, and closes the first part of the movement, which is then repeated. This first part ends in the relative B-flat major.

The free fantasia, which is pretty long, is devoted entirely to an elaborate working-out of the first theme in imitative counterpoint. The third part of the movement is little, if anything, more than a repetition of the first save that the second theme and what follows it are in the tonic G minor — not G major, as might have been expected from the second theme's coming in B-flat major in the first part.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, and the usual strings. It long disputed the claim to being the "model symphony" with Beethoven's second, in D major.

Invitation to the Dance, Op. 65 . . . Karl Maria von Weber.

(Scored for Orchestra by Hector Berlioz.)

Weber's pianoforte piece, *Aufforderung zum Tanz* (*Invitation à la Valse*), has been an almost universal favorite ever since he wrote it in 1819 and dedicated it to his Caroline. Strange to say, however, it has been more popular in the concert-room in the form of transcriptions than in its original shape. Of the many transcriptions made of it, four are particularly noteworthy: a version for pianoforte solo, with somewhat larger and more modern treatment of the instrument, made by Adolf Henselt; a masterly transcription for two pianofortes for eight hands, made by Otto Dresel; a highly ornamented version for pianoforte solo, "with arabesques for concert performance," made by Carl Tausig; and the present orchestral version by Hector Berlioz. This transcription of Berlioz's has quite a history, which I will let Berlioz himself relate.

I had just got back from this long peregrination in Germany, when M. Pillet, director of the Opéra, formed the project of mounting the *Freischütz*. But the musical numbers in this work are preceded and followed by prose dialogue, as in our *opéras-comiques*, and, as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. M. Pillet proposed this task to me.

— "I don't think," I answered him, "that the recitatives you wish ought to be added to the *Freischütz;* still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his master piece, I accept your offer; but on one condition: the *Freischütz* shall be given absolutely as it stands, without changing anything either in the libretto or the music."

— "That is just what I mean to do," replied M. Pillet; "do you think me the man to renew the scandals of *Robin des Bois?*" *

— "Very well. In that case, I will set to work."

. . . . . .

They did not fail to propose introducing a ballet. All my efforts to prevent it being

* The *Freischütz*, not in its original beauty, but mutilated, vulgarized, tortured, and insulted in a thousand ways by an arranger, the *Freischütz* transformed into *Robin des Bois* was given at the Odéon.— Berlioz, *Mémoires*.

useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the *Invitation à la valse*, and scored that remaining piece for orchestra.

So we owe this transcription of Berlioz's to the stern law of the Paris Académie de Musique, which forbids any opera being given there in which there is no ballet.

The composition is in D-flat major in the original pianoforte version; but Berlioz transposed it to D major for greater brilliancy of orchestral effect.

It begins with a slow introduction, *Moderato* (3-4 time), which is the real "invitation." The 'celli invite, the wood-wind responds, in graceful musical dialogue; at last you seem to hear the dancers take their place on the ball-room floor, and the waltz begins.

The main body of the composition, *Allegro vivace* (3-4, waltz, time), is much more of the nature of the modern Strauss waltz than of the older *Ländler*. The rhythmic unit is the dotted half-note, and the phrases develop by groups of four measures. The first theme, with its brilliant, pompous thesis and coyly fascinating antithesis, alternates with a rapidly running subsidiary, the period closing with a double repeat of the thesis of the first theme. Then follows a most seductive, undulating second theme, still in the tonic, which is developed at considerable length. Then comes an episode — a sort of trio — on a new theme in F-sharp minor, with a subsidiary phrase in D-flat major. This is followed by some developments in graceful passage-work, leading to a return of the antithesis of the first theme in D-flat major and then to a third part which corresponds to the first, in which the first theme, first subsidiary, and second theme were originally presented. A brilliant coda closes the movement, to which are appended eleven measures in the original *Moderato* tempo of the introduction: you hear the cavalier lead his lady back to her seat, and, with a bow and courtesy, both part.*

This piece is scored for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 2 harps, and the usual strings.

* Audiences are queer things. I have heard the *Aufforderung zum Tanz* given repeatedly, in one version or another, in Germany, France, England, and this country. But only once have I heard an audience wait for the poetic little *Moderato* exordium of the piece; with this one exception, the applause has come as soon as the *Allegro* was over. This single exception in my experience was when Tausig played his version at the Singakademie in Berlin; and, in his version, the *Moderato* exordium *is omitted*. The audience waited in breathless silence, and only began clapping when they found that nothing more was coming.

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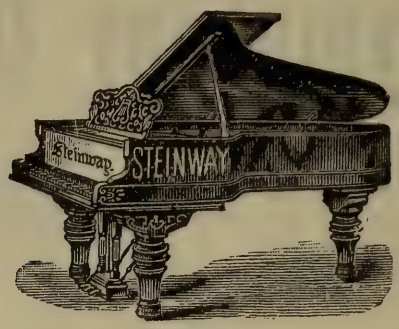

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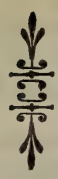

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Robert Schumann – Overture to "Genoveva," in C minor, Op. 81

Wolfgang Amadeus Mozart – Aria, "L' amero, saro Costante," from "Il Re Pastore"
(Violin Obbligato by Mr. Franz Kneisel.)

Wolfgang Amadeus Mozart – Symphony in G minor (Koechel, 550)

I.	Allegro molto (G minor)	4-4
II.	Andante (E-flat major)	6-8
III.	Menuetto: Allegro (G minor)	3-4
	Trio (G major)	3-4
IV.	Finale: Allegro assai (G minor)	4-4

Intermissi n

Max Schillings – – – – Prelude to Act II., "Ingwelde"
(First time at these concerts.)

Jules Massenet – – – – – – Aria, "Sevillana"

Karl Maria von Weber – – – – "Invitation to the Dance"
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Genoveva, opera in four acts, the text by Robert Reinick (after the tragedies by Tieck and Hebbel), the music by Robert Schumann, was first given in Leipzig on June 25, 1850. Schumann was not very well pleased with the libretto Reinick had prepared for him, and made material changes in it to suit himself. The music was begun in 1847, and the score finished in August, 1848; but the production of the work was considerably delayed. It was received with respect, but made no more than a *succès d'estime*, and was withdrawn after three performances.

The overture begins with an introduction, *Langsam* (Slow) in C minor (4-4 time), which opens sombrely and thoughtfully with *pianissimo*, swelled and diminished, syncopated chords of the dominant 7th and minor 9th in the wood-wind and horns, over an unsyncopated bass in the strings and second pair of horns. The first violins enter with a pathetic, waving figure in sixteenth-notes, leading to some now sombre, now dramatic contrapuntal developments in Schumann's most profoundly emotional vein, and ending with a recitative-like phrase in the first violins, thematically connected both with what has gone before and with what is to follow.

The main body of the overture, *Leidenschaftlich bewegt* (*Allegro appassionata*) in C minor (2-2 time), opens with the intensely passionate first theme — in which we recognize the sighing figure of the foregoing recitative-phrase in the first violins, over descending chromatic groups of triplets in the 'celli. Although melodically different, there is a certain similarity in emotional expression between this theme and the first theme of the *Allegro* of Beethoven's overture to *Egmont;* only that the one is as distinctively Beetho-

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venish as the other is sharply characteristic of Schumann. This first theme is developed at a considerable length, the passionate *fortissimo* subsidiary period that follows it being too closely related to it thematically to be considered as a separate theme. An anxious, almost panting transitional passage leads to a descending phrase in the first violins alone (an arpeggio on the chord of the dominant 7th and minor 9th of the key of E-flat) which introduces the second theme. The thesis of this theme (in E-flat major, relative major of the tonic) is a bright, breezy hunting-call for three horns, a brilliant stroke of originality being produced by reinforcing the high E-flat of the third horn with the trumpets in the last measure but one; the antithesis is a melodious phrase — at once seductive and nervously passionate — in the wood-wind. This second theme, too, is developed at considerable length, the development soon assuming the character of actual working-out. Indeed it is impossible to determine exactly where the free fantasia begins, as the development of the second theme merges into it imperceptibly. Soon comes an episodic period of the most strenuous imitative contrapuntal working-out on a figure borrowed from the slow introduction. This and the second theme form the thematic material of the free fantasia. A rushing *fortissimo* passage for all the violins and violas in unison leads over to the third part of the movement. This stands in quite regular relations to the first part, only the instrumentation is much strengthened; the second theme now comes in the tonic, C major. As its development in the first part merged insensibly into that of the free fantasia, so does it now merge equally insensibly into the coda. The coda is long based on the second theme, the development being full of the most furious Schumannesque *brio* — it seems as if the composer would never let his theme go — until at last the trombones add their voices to the orchestra in a final "apotheosis" on a new phase

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of a figure that has already appeared in some of the passage-work of the free fantasia. This climax is one of the most tremendous even Schumann ever worked up. The overture ends triumphantly in C major.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings. The trombones do not enter till the last part of the coda.

ARIA, "L'AMERÒ," FROM "IL RÈ PASTORE."

WOLFGANG AMADEUS MOZART.

(Born at Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

Il rè pastore, opera ("*drama per musica*") in two acts, the text by Metastasio, the music by Mozart, was brought out at Salzburg on April 23, 1775. Its production formed part of the court festivities in honor of the visit of Archduke Maximilian, the youngest son of the Empress Maria Teresia (afterwards Archbishop of Cologne). The text is based on an incident in the life of Alexander the Great, and runs on the loves of Aminta and Elisa. The former is a shepherd whose parentage is unknown even to himself, but who is discovered to be the only legitimate heir to the kingdom of Sidon. Elisa is a noble Phœnician country girl, of the ancient race of Cadmus. The aria sung at this concert is in the part of Aminta; giving the parts of classical and mythological heroes to a soprano voice was much in the operatic habits of the time when this opera was written. There were almost as many soprano lovers then as there have been tenor lovers since. The air is marked in the score: Aria, Rondo: *Andantino*. It is in E-flat major (3-4 time), and the accompaniment is scored for 2

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flutes, 2 English-horns, 2 bassoons, 2 horns, 1 solo violin, and the usual strings. The original text is as follows: —

AMINTA.

L' amerò, sarò costante;
Fido sposo, e fido amante,
Sol per lei spirerò.
In si caro e dolce oggetto
La mia gioja, il mio diletto,
La mia pace io troverò.

The literal English prose translation of which is: —

AMINTAS.— I will love her, I will be constant; a faithful husband, a faithful lover, only for her will I breathe. In so dear and sweet an object I shall find my joy, my delight, my peace.

SYMPHONY IN G MINOR (KOECHEL, 550). WOLFGANG AMADEUS MOZART.

This symphony was written in 1788. The first movement, *Allegro molto* in G minor (4-4 time), opens immediately with the exposition of the first theme in the strings; the melody is sung by the first and second violins in octaves over a simple, but strongly rhythmic, accompaniment in the violas and basses.* This theme is the regulation sixteen measures long, and ends by half-cadence on the dominant. Four measures of conclusion, also ending

* An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's *Pastoral* symphony, as only he could play it. It should be remembered that the *Pastoral*, though homely enough in its thematic material, and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the pianoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the greenroom and said: "You are a perfect magician! Think of playing literally everything in that second movement and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor symphony, simple as they are." Liszt thought a moment, and then said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it!"

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on the dominant, are added in the full orchestra. Then the first eight measures of the theme are repeated by the strings, with sustained harmonies in the oboes and bassoons, with the difference, however, that, whereas it remained steadily in G minor in its first exposition, it now makes a wondrously beautiful modulation to B-flat major. It is immediately followed by the first subsidiary in this key: sixteen measures of passage-work for the full orchestra, also ending by half-cadence on the dominant (F major chord). Next follows the second theme, in the relative B-flat major, a chromatic, sighing motive, given out by the strings and wood-wind, and developed for twenty-three measures, closing with a definite authentic cadence in B-flat major. A short second subsidiary leads over to some contrapuntal work on the initial figure of the first theme, against a new counter-figure, which here comes in as a conclusion-theme, the first part of the movement closing in B-flat major with the characteristically Mozartean winding-up passage for full orchestra, something like the *tutti* of a concerto. This first part is then repeated.

The free fantasia begins with the first theme, now in F-sharp minor, but developed on a new plan, with frequent modulations. The working-out soon begins in earnest, and is carried forward with great contrapuntal elaboration, and at greater length than is usual with Mozart.

The third part of the movement is quite regular. The most noticeable variations from the form of the first part being that, where the first theme modulates from G minor to the relative B-flat major (on its second repetition) in the first part, it now modulates to E-flat major (sixth degree of the principal key), and that the first subsidiary, entering in this key, is far more extendedly developed than in the first part, even to the point of imitative contrapuntal working-out, the development ending by half-cadence on the dominant of the principal key (G minor). From this point on, the movement keeps steadily in the tonic key, the presentation and development of second theme, second subsidiary, and conclusion-period being

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virtually the same as in the first part. A very short coda, beginning with the second subsidiary, and then bringing in some play on the initial figure of the first theme in four-part canon, brings the movement to a close.

The second movement, *Andante* in E-flat major (6-8 time), is also in the sonata-form. It begins with the presentation and development of the first theme, the construction of which is peculiar. It is given out for the most part by the strings, the horns forming a background of richer tone-color. The thesis of the melody comes first in the 'celli and double-basses, the phrase ending in the violins; then comes the antithesis, a sighing figure in the violins in octaves, closing with a little descending chromatic passage in 3rds. Thesis and antithesis are now repeated, but in a considerably altered shape. The thesis now comes in the first violins, but with the eighth-notes in its original shape now lengthened to dotted quarter-notes; the antithesis comes in the 'celli and double-basses, against a new counter-figure in the violins in octaves. Then comes a conclusion-period of three measures, with the melody in the wood-wind, over a little fluttering accompaniment in the strings. The second theme follows, in the dominant (B-flat major); it consists mostly of passage-work, in which we find that the little fluttering figure of the accompaniment of the concluding period of the first theme now assumes a marked thematic importance.* A more melodious conclusion-theme follows (in B-flat major), and closes the first part of the movement. Even here the little fluttering figure is not quite absent.

The free fantasia is short, and consists of imitative passage-work on the second theme, rather than of working-out, properly so-called.

The third part of the movement stands in regular relations to the first, saving that the development of the first theme is somewhat more extended.

* It is to be noted that when the classic masters applied the sonata-form to a quick movement (that is, in its regular application in first movements of symphonies or sonatas), the second theme is usually of a more *cantabile* character than the first. In slow movements, however, we often find this reversed; the first theme being a melodious *cantilena*, and the second partaking more of the nature of quasi-contrapuntal passage-work. This is the case in the present *Andante*.

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The third movement, Menuetto: *Allegro* in G minor (3-4 time), is strictly regular in form, if rather stern and elaborately contrapuntal in character. The trio (in G major) is in strong contrast to this, being light, simple, and almost waltz-like.

The fourth movement, Finale: *Allegro assai* in G minor (4-4 time), is, like the first and second, in the sonata-form. It begins with the exposition of the first theme, a theme so regular in its dance-like cut (thesis and antithesis being each eight measures long, and each repeated) that it seems as if it were to be made the motive of a rondo.* It is immediately followed by a first subsidiary, which is developed at great length in rushing contrapuntal passage-work, beginning in the tonic (G minor) and ending by half-cadence on the dominant of the relative B-flat major. A more *cantabile* second theme follows (in B-flat major), and is developed at first by the strings, then by the wood-wind; it leads to some strong passage-work on a figure taken from the first theme, which, though having apparently all the character of a second subsidiary, really takes the place of a conclusion-theme, and closes the first part of the movement, which is then repeated. This first part ends in the relative B-flat major.

The free fantasia, which is pretty long, is devoted entirely to an elaborate working-out of the first theme in imitative counterpoint. The third part of the movement is little, if anything, more than a repetition of the first save that the second theme and what follows it are in the tonic G minor — not G major, as might have been expected from the second theme's coming in B-flat major in the first part.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, and the usual strings. It long disputed the claim to being the "model symphony" with Beethoven's second, in D major.

*Commentators have noticed the coincidence that the first seven notes of the theme of the scherzo in Beethoven's C minor symphony are (allowance being made for difference of key) identical with the corresponding notes of this theme; but the rhythm is so totally different that no similarity between the two themes can be detected by the ear.

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Performances				752
Total number of composers				163
Total number of selections				3,313
Orchestral selections				2,270
Solo selections				1,043
Instrumental solos				543
Vocal solos				500
Germany	79	composers,	2,245	selections.
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"

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Poland	7	composers,	80	selections.
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended: —

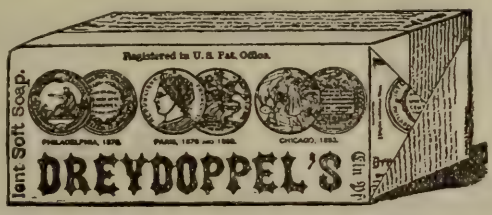
Beethoven	384	Smetana	14
Wagner	266	MacDowell	14
Schumann	175	Foote	14
Mozart	174	Vieuxtemps	14
Brahms	159	Bizet	12
Schubert	150	Moszkowski	12
Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
Weber	104	Bargiel	12
Dvořák	88	Goetz	12
Berlioz	84	Gericke	12
Bach	74	Godard	12
Rubinstein	74	Meyerbeer	10
Saint-Saëns	72	Richard Strauss	10
Handel	60	Cowen	8
Haydn	60	Delibes	8
Chopin	52	Bennett	8
Goldmark	44	Glinka	8
Volkmann	44	Hiller	8
Raff	42	Franz Lachner	8
Bruch	41	Méhul	8
Tschaikowsky	40	Reinhold	8
Gluck	38	Sullivan	8
Spohr	34	Floersheim	8
Cherubini	30	D'Albert	6
Henschel	28	Bach, Ph. E.	6
Massenet	26	Borodin	6
Gade	26	Ernst	6
Grieg	24	Henselt	6
Gounod	22	Paganini	6
Paine	18	Pergolesi	6
Chadwick	18	Paderewski	6
Lalo	16	Loeffler	6
Reinecke	16	Rheinberger	6
Auber	14	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Mo-

lique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Hérold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Müller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zöllner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra, and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Master-singers of Nuremberg" of Wagner, each work having been performed twenty-six times. As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6 (Pastoral), and 7, with a total of twenty-four performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, von Bülow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana, and Borodin.

Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that, directly after hearing this selection, the audience could better comprehend a second rendering of it.

This is the 

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Nov. 10, 1883 was the four hundredth anniversary of the birth of Martin Luther; and in the programme of the concert on that day Mr. Henschel placed Luther's choral "Ein' feste Burg," printing on the back of the programme the fac-simile of the manuscript of this choral, of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

PRELUDE TO ACT II. OF "INGWELDE" . . . . . MAX SCHILLINGS.

Ingwelde, dramatic poem in three acts, the text by Ferdinand Graf Sporck, the music by Max Schillings, was brought out in Karlsruhe in 1894.

On the fly-leaf of the score of the introduction to the second act of the opera (published separately) is printed the following:

"At the gladsome banquet of the Sons of the Thorstein the noisy jollity turns to silence, as Bran rises to praise his brother's bride, Ingwelde, in song.

"Ingwelde's mournful glance works like a magic spell upon the young Skald; it speaks so touchingly of a yearning after happiness and peace. Now does his heartfelt sympathy suggest the melody to him, which wafts him aloft to sacred inspiration; and, as a smile of thanks transfigures the bride's countenance, the purest bliss rewards the singer,—his song dies away in dreamy ecstasy."

The Prelude itself is built up on the melody of Bran's song, which is freely developed with varying orchestral coloring; beginning softly, then swelling gradually to the full force of the modern orchestra, then finally dying away. The movement is short, and presents no salient formal char-

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acteristics. It is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, 1 harp, and the usual strings. The score bears no dedication.

"INVITATION TO THE DANCE," OP. 65. . . KARL MARIA VON WEBER.

(Scored for Orchestra by HECTOR BERLIOZ.)

Weber's pianoforte piece, *Aufforderung zum Tanz* (*Invitation à la Valse*), has been an almost universal favorite ever since he wrote it in 1819 and dedicated it to his Caroline. Strange to say, however, it has been more popular in the concert-room in the form of transcriptions than in its original shape. Of the many transcriptions made of it, four are particularly noteworthy: a version for pianoforte solo, with somewhat larger and more modern treatment of the instrument, made by Adolf Henselt; a masterly transcription for two pianofortes for eight hands, made by Otto Dresel; a highly ornamented version for pianoforte solo, "with arabesques for concert performance," made by Carl Tausig; and the present orchestral version by Hector Berlioz. This transcription of Berlioz's has quite a history, which I will let Berlioz himself relate.

I had just got back from this long peregrination in Germany, when M. Pillet, director of the Opéra, formed the project of mounting the *Freischütz*. But the musical numbers in this work are preceded and followed by prose dialogue, as in our *opéras-comiques*, and, as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. M. Pillet proposed this task to me.

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—"I don't think," I answered him, "that the recitatives you wish ought to be added to the *Freischütz;* still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his master piece, I accept your offer; but on one condition: the *Freischütz* shall be given absolutely as it stands, without changing anything either in the libretto or the music."

—"That is just what I mean to do," replied M. Pillet; "do you think me the man to renew the scandals of *Robin des Bois?*" *

—"Very well. In that case, I will set to work."

. . . . . .

They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the *Invitation à la valse*, and scored that remaining piece for orchestra·

So we owe this transcription of Berlioz's to the stern law of the Paris Académie de Musique, which forbids any opera being given there in which there is no ballet.

The composition is in D-flat major in the original pianoforte version; but Berlioz transposed it to D major for greater brilliancy of orchestral effect.

It begins with a slow introduction, *Moderato* (3-4 time), which is the real "invitation." The 'celli invite, the wood-wind responds, in graceful musical dialogue; at last you seem to hear the dancers take their place on the ball-room floor, and the waltz begins.

The main body of the composition, *Allegro vivace* (3-4, waltz, time), is much more of the nature of the modern Strauss waltz than of the older *Ländler*. The rhythmic unit is the dotted half-note, and the phrases de-

* The *Freischütz*, not in its original beauty, but mutilated, vulgarized, tortured, and insulted in a thousand ways by an arranger, the *Freischütz* transformed into *Robin des Bois* was given at the Odéon.— BERLIOZ, *Mémoires*.

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velop by groups of four measures. The first theme, with its brilliant, pompous thesis and coyly fascinating antithesis, alternates with a rapidly running subsidiary, the period closing with a double repeat of the thesis of the first theme. Then follows a most seductive, undulating second theme, still in the tonic, which is developed at considerable length. Then comes an episode — a sort of trio — on a new theme in F-sharp minor, with a subsidiary phrase in D-flat major. This is followed by some developments in graceful passage-work, leading to a return of the antithesis of the first theme in D-flat major and then to a third part which corresponds to the first, in which the first theme, first subsidiary, and second theme were originally presented. A brilliant coda closes the movement, to which are appended eleven measures in the original *Moderato* tempo of the introduction: you hear the cavalier lead his lady back to her seat, and, with a bow and courtesy, both part.*

This piece is scored for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 2 harps, and the usual strings.

* Audiences are queer things. I have heard the *Aufforderung zum Tanz* given repeatedly, in one version or another, in Germany, France, England, and this country. But only once have I heard an audience wait for the poetic little *Moderato* exordium of the piece; with this one exception, the applause has come as soon as the *Allegro* was over. This single exception in my experience was when Tausig played his version at the Singakademie in Berlin; and, in his version, the *Moderato* exordium *is omitted.* The audience waited in breathless silence, and only began clapping when they found that nothing more was coming.

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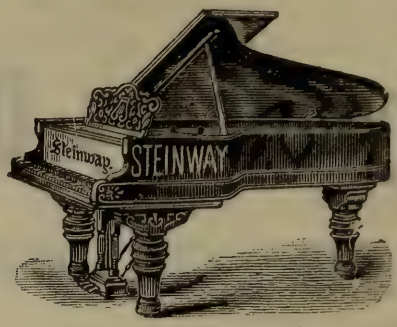

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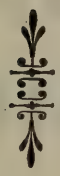

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Karl Goldmark - - - - Overture to "Sakuntala," Op. 13

Wolfgang Amadeus Mozart - Aria, "L' amero, saro Costante," from "Il Re Pastore"
Violin Obbligato by Mr. FRANZ KNEISEL.

Wolfgang Amadeus Mozart - Symphony in G minor (Koechel, 550)

I.	Allegro molto (G minor)	4-4
II.	Andante (E-flat major)	6-8
III.	Menuetto: Allegro (G minor)	3-4
	Trio (G major)	3-4
IV.	Finale: Allegro assai (G minor)	4-4

Intermission.

Karl Maria von Weber - - - - Overture, "Abu Hassan"

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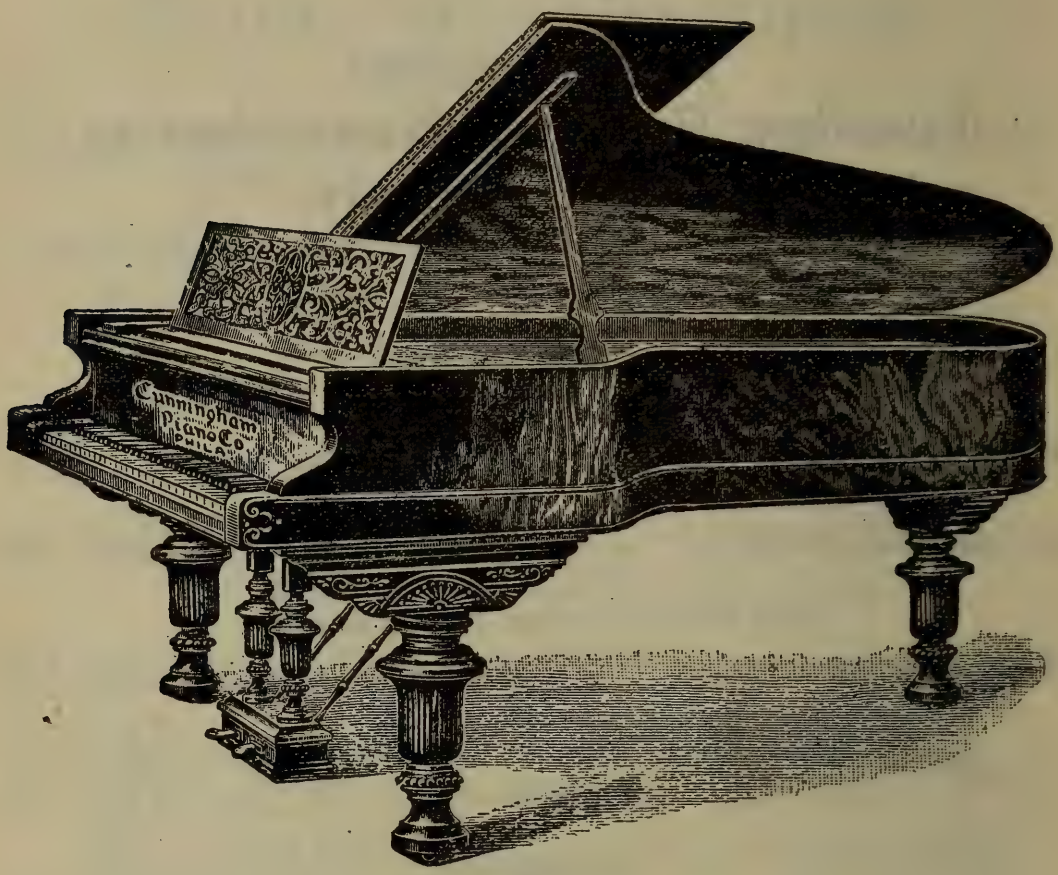

PIANO

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OVERTURE TO "SAKUNTALA," IN F MAJOR, OPUS 13. KARL GOLDMARK.

This concert overture, first given by the Philharmonic Society in Vienna in 1865, was the keystone of Goldmark's universal fame as a composer. The following Preface is printed in the full score:

For the benefit of those who may not be acquainted with Kalidasa's famous work, *Sakuntala*, we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitential grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring, by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king by her companions, as his wife, he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now, the ring is found by some fisherman and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

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The overture is somewhat freely constructed, although it adheres, in the main, to the general scheme of the sonata-form. It opens, *Andante assai* in F major (3-4 time), with some suave harmonies in the violas, 'celli (largely divided), and bassoons, in which the low trills may be fancied to bear some reference to the gurgling of a spring — indicative of Sakuntala's parentage; her mother being a water-nymph. After a few measures of this, the tempo changes to *Moderato assai* in F major (3-4 — or 9-8 — time), and the clarinet and two 'celli in unison sing the tender love-melody of the first theme over soft harmonies in the strings and bassoons. Soon the first violins and oboe bring in an equally sensuous second theme, against which the second violins and violas pit figures from the first as a counter-theme. After a while the figuration in the middle strings, reinforced by the horns, assumes a more lively rhythmic character, and a new triplet-figure soon takes possession of the whole orchestra, which leads by a short *crescendo* up to a modulation to A minor, *Poco più mosso*, in which key all the brass now launches forth the brilliant third theme — a vivacious hunting-tune, of which the peculiar rhythm just brought in by the second violins, violas, and horns is the most prominent feature. This theme is now briefly developed, being tossed about alternately between the three principal masses of the orchestra: the brass, the wood-wind, and the strings; leading to a resounding *fortissimo* of the full orchestra. Next follows a long development of a new *cantabile* theme, *Andante assai* in E major, which bears,

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however, an evident relationship to the tender and sensuous second theme. This passage, which begins with the melody in the oboe and clarinet, against swept chords in the harp and waving triplet arpeggj in the violins and violas, soon calls in the full force of the orchestra in rich harmonies, with sparkling arpeggj in the harp. It is followed by a *Più mosso, quasi Allegro* movement, beginning *pianissimo* in F-sharp major, and ending *fortissimo* on the dominant of F major, in which the third ("hunting") theme is worked up brilliantly in passage-work to a resounding climax. This ends the first part of the overture. I may here warn the reader that, in designating the themes as "first," "second," and "third," I use these terms wholly untechnically, to indicate the several themes in question by the order of their entry; their respective characters, as well as their treatment, forbid their being looked upon as the regular first, second, and conclusion-themes of the sonata-form.

The second part of the overture (corresponding pretty closely to the third part in the sonata-form) begins exactly as the first part did — with the gurgling "water-music" — and is developed in almost precisely the same manner, if with certain differences of key, up to the end of the long *Andante assai* (then in E major, now in E-flat major); but now, instead of the "hunting" theme returning, we come upon a sort of free fantasia, in which the first theme is elaborately, if not very extendedly, worked out in imitative counterpoint by various wind instruments against high triplet arpeggj in the violins. This leads to the third part of the overture, or

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Coda. A long-drawn-out *crescendo* climax on figures from the "hunting" theme leads to a *fortissimo* outburst of the full orchestra on the first and second themes in conjunction: first theme in the flutes, oboes, clarinets, and violins, second theme in the four horns in unison, against plain chords in a syncopated rhythm in the rest of the orchestra. A free climax, beginning with the "hunting" theme, and passing from *Quasi Allegretto* to *Allegro vivace* and *Quasi Presto*, brings the overture to a close.

This overture is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harps ("if possible, two!"), and the usual strings. The scoring is, for the most part, very full, as was Goldmark's habit. The score is dedicated to Ludwig Lakenbacher.

ARIA, "L' AMERÒ," FROM "IL RÈ PASTORE."

WOLFGANG AMADEUS MOZART.

(Born at Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

Il rè pastore, opera ("*drama per musica*") in two acts, the text by Metastasio, the music by Mozart, was brought out at Salzburg on April 23, 1775. Its production formed part of the court festivities in honor of the visit of Archduke Maximilian, the youngest son of the Empress Maria Teresia (afterwards Archbishop of Cologne). The text is based on an incident in the life of Alexander the Great, and runs on the loves of Aminta and

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Elisa. The former is a shepherd whose parentage is unknown even to himself, but who is discovered to be the only legitimate heir to the kingdom of Sidon. Elisa is a noble Phœnician country girl, of the ancient race of Cadmus. The aria sung at this concert is in the part of Aminta; giving the parts of classical and mythological heroes to a soprano voice was much in the operatic habits of the time when this opera was written. There were almost as many soprano lovers then as there have been tenor lovers since. The air is marked in the score: Aria, Rondo: *Andantino.* It is in E-flat major (3-4 time), and the accompaniment is scored for 2 flutes, 2 English-horns, 2 bassoons, 2 horns, 1 solo violin, and the usual strings. The original text is as follows: —

AMINTA.

L' amerò, sarò costante;
Fido sposo, e fido amante,
Sol per lei spirerò.
In si caro e dolce oggetto
La mia gioja, il mio diletto,
La mia pace io troverò.

The literal English prose translation of which is: —

AMINTAS.—I will love her, I will be constant; a faithful husband, a faithful lover, only for her will I breathe. In so dear and sweet an object I shall find my joy, my delight, my peace.

SYMPHONY IN G MINOR (KOECHEL, 550). WOLFGANG AMADEUS MOZART.

This symphony was written in 1788. The first movement, *Allegro molto* in G minor (4-4 time), opens immediately with the exposition of the first theme in the strings; the melody is sung by the first and second violins in octaves over a simple, but strongly rhythmic, accompaniment in the violas

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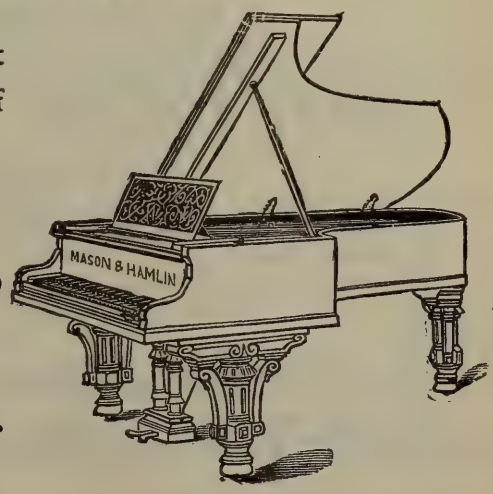

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and basses.* This theme is the regulation sixteen measures long, and ends by half-cadence on the dominant. Four measures of conclusion, also ending on the dominant, are added in the full orchestra. Then the first eight measures of the theme are repeated by the strings, with sustained harmonies in the oboes and bassoons, with the difference, however, that, whereas it remained steadily in G minor in its first exposition, it now makes a wondrously beautiful modulation to B-flat major. It is immediately followed by the first subsidiary in this key: sixteen measures of passage-work for the full orchestra, also ending by half-cadence on the dominant (F major chord). Next follows the second theme, in the relative B-flat major, a chromatic, sighing motive, given out by the strings and wood-wind, and developed for twenty-three measures, closing with a definite authentic cadence in B-flat major. A short second subsidiary leads over to some contrapuntal work on the initial figure of the first theme, against a new counter-figure, which here comes in as a conclusion-theme, the first part of the movement closing in B-flat major with the characteristically Mozartean winding-up passage for full orchestra, something like the *tutti* of a concerto This first part is then repeated.

The free fantasia begins with the first theme, now in F-sharp minor, but developed on a new plan, with frequent modulations. The working-out

* An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's *Pastoral* symphony, as only he could play it. It should be remembered that the *Pastoral*, though homely enough in its thematic material, and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the pianoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the greenroom and said: "You are a perfect magician! Think of playing literally everything in that second movement and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor symphony, simple as they are." Liszt thought a moment, and then said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it!"

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soon begins in earnest, and is carried forward with great contrapuntal elaboration, and at greater length than is usual with Mozart.

The third part of the movement is quite regular. The most noticeable variations from the form of the first part being that, where the first theme modulates from G minor to the relative B-flat major (on its second repetition) in the first part, it now modulates to E-flat major (sixth degree of the principal key), and that the first subsidiary, entering in this key, is far more extendedly developed than in the first part, even to the point of imitative contrapuntal working-out, the development ending by half-cadence on the dominant of the principal key (G minor). From this point on, the movement keeps steadily in the tonic key, the presentation and development of second theme, second subsidiary, and conclusion-period being virtually the same as in the first part. A very short coda, beginning with the second subsidiary, and then bringing in some play on the initial figure of the first theme in four-part canon, brings the movement to a close.

The second movement, *Andante* in E-flat major (6-8 time), is also in the sonata-form. It begins with the presentation and development of the first theme, the construction of which is peculiar. It is given out for the most part by the strings, the horns forming a background of richer tone-color. The thesis of the melody comes first in the 'celli and double-basses, the phrase ending in the violins; then comes the antithesis, a sighing figure in the violins in octaves, closing with a little descending chromatic passage in 3rds. Thesis and antithesis are now repeated, but in a considerably altered shape. The thesis now comes in the first violins, but with the eighth-notes in its original shape now lengthened to dotted quarter-notes; the antithesis comes in the 'celli and double-basses, against a new counter-

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figure in the violins in octaves. Then comes a conclusion-period of three measures, with the melody in the wood-wind, over a little fluttering accompaniment in the strings. The second theme follows, in the dominant (B-flat major); it consists mostly of passage-work, in which we find that the little fluttering figure of the accompaniment of the concluding period of the first theme now assumes a marked thematic importance.* A more melodious conclusion-theme follows (in B-flat major), and closes the first part of the movement. Even here the little fluttering figure is not quite absent.

The free fantasia is short, and consists of imitative passage-work on the second theme, rather than of working-out, properly so-called.

The third part of the movement stands in regular relations to the first, saving that the development of the first theme is somewhat more extended.

The third movement, Menuetto: *Allegro* in G minor (3-4 time), is strictly regular in form, if rather stern and elaborately contrapuntal in character. The trio (in G major) is in strong contrast to this, being light, simple, and almost waltz-like.

The fourth movement, Finale: *Allegro assai* in G minor (4-4 time), is, like the first and second, in the sonata-form. It begins with the exposition of the first theme, a theme so regular in its dance-like cut (thesis and antithesis being each eight measures long, and each repeated) that it seems as if it were to be made the motive of a rondo.† It is immediately followed

* It is to be noted that when the classic masters applied the sonata-form to a quick movement (that is, in its regular application in first movements of symphonies or sonatas), the second theme is usually of a more *cantabile* character than the first. In slow movements, however, we often find this reversed; the first theme being a melodious *cantilena*, and the second partaking more of the nature of quasi-contrapuntal passage-work. This is the case in the present *Andante*.

† Commentators have noticed the coincidence that the first seven notes of the theme of the scherzo in Beethoven's C minor symphony are (allowance being made for difference of key) identical with the corresponding notes of this theme; but the rhythm is so totally different that no similarity between the two themes can be detected by the ear.

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by a first subsidiary, which is developed at great length in rushing contrapuntal passage-work, beginning in the tonic (G minor) and ending by half-cadence on the dominant of the relative B-flat major. A more *cantabile* second theme follows (in B-flat major), and is developed at first by the strings, then by the wood-wind; it leads to some strong passage-work on a figure taken from the first theme, which, though having apparently all the character of a second subsidiary, really takes the place of a conclusion-theme, and closes the first part of the movement, which is then repeated. This first part ends in the relative B-flat major.

The free fantasia, which is pretty long, is devoted entirely to an elaborate working-out of the first theme in imitative counterpoint. The third part of the movement is little, if anything, more than a repetition of the first save that the second theme and what follows it are in the tonic G minor — not G major, as might have been expected from the second theme's coming in B-flat major in the first part.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, and the usual strings. It long disputed the claim to being the "model symphony" with Beethoven's second, in D major.

ENTR'ACTE.

SOME POINTS IN MODERN ORCHESTRATION.

Some generally accepted analogies between Music and other arts have not always been so universally acknowledged as they are now. Take, for instance, the analogy between Music and the visual arts—Painting, Sculpt-

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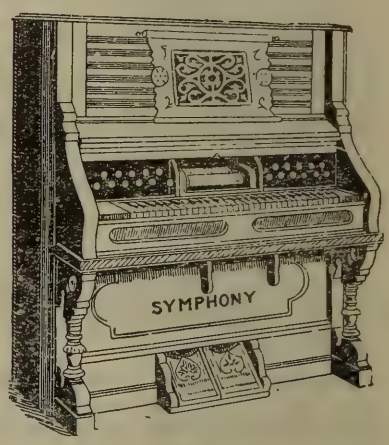

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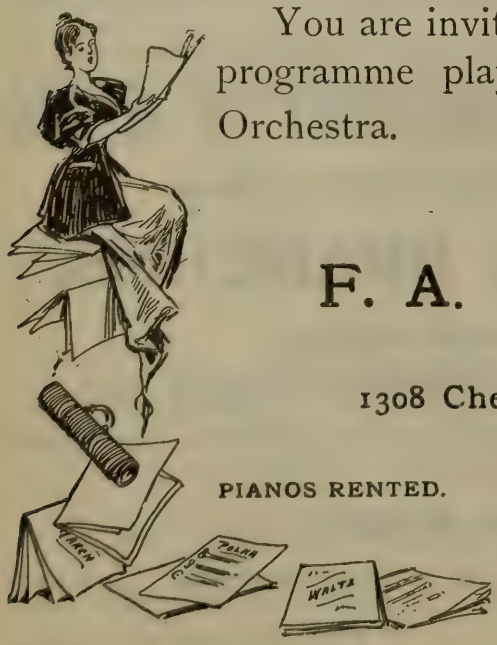

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ure, and Architecture — implied in the common use of the terms Form and Color in connection with the former. That these terms are used in connection with Music by analogy, and by analogy only, is evident enough; for what elements in a purely auditory art can strictly be spoken of as Form or Color? Yet the world has tacitly agreed to recognize certain elements in Music as analogous to Form in the visual arts, certain other elements as analogous to Color.

This general agreement was not, however, come to immediately. In the old days, when the art of Singing was reaching its full development in Italy, the term *Coloratura* ("Coloring") was applied to figural ornamentation — roulades, *gruppetti*, vocal flourishes — in singing. The *aria di bravura*, or *aria d'agilità*, was also called *aria di coloratura;* the Germans took the term, unchanged in meaning, into their own musical vocabulary, and the designations *Coloratursänger* and *Coloratursängerin* — denoting adepts in the art of florid vocalization — have survived to this day. But this is not the sense in which the terms "Color" and "Coloring" are most widely used in connection with Music to-day. Musical "Color" is now generally accepted as having a meaning similar to that of the German *Klangfarbe* — Quality of Tone, or, as recent English writers on Music have translated it, *Clang-tint.* I have elsewhere tried to trace the history of this now generally recognized analogy between Music and the visual arts, which is implied in the common use of a visual term in connection with an auditory art;* let it be enough for me here to have defined the term.

It is at least a curious coincidence, if it indicate nothing deeper, that a growing importance should have been attributed of late years both to Col-

* The reader who is curious in this matter can find my explanation in an article on "Color-Music," published in the June number of the New York *Looker-On.*

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oring in Music and Coloring in Painting. It is not insignificant that, in the later days of the Italian Renaissance, the city most noted for the gorgeous coloring of its pictures should have been equally famous for the rich color-effects in its music. The Venetian school of Painting — with the Bellinis, Titian, Giorgione, Paolo Veronese, and Tintoretto — was not more noteworthy for its rich coloring then was the old Venetian school of Music — with Andrea and Giovanni Gabrieli. Was this merely a coincidence, or does it tend to show the perception of the analogy I have spoken of to be so deeply rooted in the nature of the human mind, that the climate, heredity, and surroundings which produced great colorists in Painting could not well help producing great colorists in Music also? And may there not similarly be something more than a coincidence in the more and more important place Coloring has occupied both in Painting and Music in modern times? A like tendency has certainly been noticeable in modern Poetry also; a tendency to push mere auditory Color—and ear-charming play of vowel and consonantal sounds—into the foreground. Witness the glowing verse of Swinburne, Rosetti, Baudelaire, Verlaine, and some others, who at times seem to value entrancing or suggestive *Sound* more highly than they do sense.

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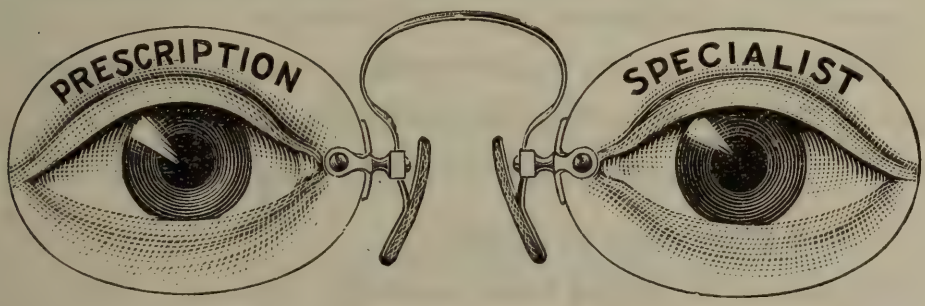
FRANK MÜLLER,



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I do not mean to enter upon the question here, whether this modern passion for musical Coloring may, or may not, have run somewhat to excess — to the possible detriment of beauty of musical Form. Yet, leaving this question aside, it seems to me that all the marvellous conquests composers have made in this field of orchestral Coloring have not been an unmixed gain to the art. A conspicuous gain they surely have been; but a gain at the expense of a certain loss, too. The forces which gave the first impetus to this great modern growth of the art of orchestration, were not all purely musical in kind. This growth — like almost everything else in the modern world — has been influenced more or less by a force which has never been entirely eliminable from art-life, and has become less and less so in the present century. This force is dollars and cents. The connection between the power of money and modern orchestration may not seem very plain at first sight; but it exists and has existed, notwithstanding.

As individual art-patronage by crowned heads and wealthy nobles began to wane, artists began to look more and more to the public for their material support. Art conditions grew more democratic; the old royal or noble Mecænas had to abdicate in favor of the Many-headed. And, since direct relations between the artist and his new polycephalous patron became more and more difficult, a new member of society sprang up to act as middle-man between them. In Music this new individual was the manager, the *impresario*, who speculated in musical performances as one would speculate in stocks, wheat, or any other commodity.

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business man; his interest in Music is purely of a financial nature. Where the old royal or noble Mecænas supported musicians — among whom I count composers as well as performers — for his own artistic luxury, the manager supports them for the artistic luxury of the Many-headed *and* the benefit of his own pocket. The artistic luxury of the Many-headed, even, is but a side-issue with him; merely an item which can be utilized toward the principal end: his own emolument. The musician and the Many-headed are to him but the flint and steel with which he purposes striking golden sparks for his own benefit.

Now, as far as regards the present discussion, the most important feature in this change of patronage from the individual wealthy Mecænas to the Many-headed is not that the latter is a more composite entity than the former, nor that it is perhaps possessed of less artistic culture; for, if the composer is worth his salt, he writes to please himself, not to please his patron. The all-important feature is, to my mind, this: the Many-headed, simply by dint of being so, *takes up more room.* Also, though collectively a very Crœsus, the Many-headed is as a rule not particularly rich individually. To put the matter in a nut-shell, for the manager to make money, he must not ask unreasonably high prices, and must *de facto* be able to count on large audiences. And large audiences can be housed only in large halls. Here is where dollars and cents come in as a conditioning influence upon the art of modern orchestration. The modern composer must so score his works as to make them effective in large halls; else he will find to his sorrow that he is exercising what one of the old Nuremberg Master Singers once ruefully called "*eine brodlose Kunst* (a breadless art)." His compositions will make no effect, and those of his fellow-craftsmen will — not to his personal advantage.

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There can be no doubt that the large opera-house, the large concert-hall, have had an immense influence upon the art of orchestration as it is practised today. At first composers tried to win the victory over sound-absorbing space by comparatively simple and ingenuous means: by an inordinate use of the heavy brass and instruments of percussion. It is on record how Rossini "waked up" the drowsy audience at the Académie de Musique in Paris by letting his bass drum and cymbals strike *fortissimi* on every beat of the measure in one of the finales of his *Siége de Corinthe.* Duets and even choruses in unison came into fashion — with the same end in view. Then, after Berlioz had appreciated and exploited the possibilities of the augmented modern orchestra, composers began to resort to more complex, ingenious, and learned methods of increasing the volume and penetrating power of orchestral tone,— by massing large numbers of instruments upon particular parts, by extended "doubling," etc. The increased executive scope of brass instruments made it easy to impose quite new tasks upon them, and gradually to alter their whole status in the orchestra. In time orchestration grew to what it is today.

Unquestionably most marvellous and precious things have been gained in this general growth of fulness, richness and power in modern orchestration. What seems to me to have been too often lost is much of the characteristic quality and individuality of separate instruments. This mania for massing together large numbers of instruments upon single parts has resulted in the composer's too seldom giving a prominent part to any single instrument — unless it be the horn or trumpet. The instruments of the wood-wind group are seldom heard alone. An unaided flute, oboe, or clarinet is found too weak physically to hold its own in a melodic phrase;

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and, save in occasional *piano* or *pianissimo* passages, we too seldom hear the characteristic clang-tint of any one of these instruments; in its stead we hear a composite quality of tone, made up of the union of several of them. That this should lead to a certain monotony, in so far as regards the wood-wind, is well-nigh inevitable.

The brass instruments, too, are fast losing much of their individuality. The penetrating *timbre* and commanding force of the trumpets and trombones make them invaluable as reinforcing agents on certain prominent parts in strong passages for full orchestra. If a pregnant phrase is to cut its way through the overwhelming sonority of a heavily-scored modern orchestral *fortissimo*, there is well-nigh nothing for it but to give it to a trumpet (alone, or combined with other instruments) — quite regardless of whether there is any natural affinity between the character of the phrase itself and the peculiar *timbre* of the trumpet, or not, but merely because the trumpet is the only instrument of sufficient penetrating power to make the phrase audible under the circumstances. We even find instances in modern orchestration where the composer has plainly done his best — and succeeded almost beyond belief — to veil the characteristic *timbre* of the trumpet, thus used as a reinforcing agent, by modifying it by an admixture of the tone of other instruments, playing together with it on the same part; which shows how the composer valued the trumpet simply for its strength, not in the least for its individual *timbre*. Even this might be all well enough, if the tone of the reinforcing trumpet could be completely veiled; but it can not, and the result is that, after hearing the trumpet on all sorts of phrases with which its individual clang-tint has little or no affinity, in other words, after hearing it repeatedly used, for all the world, like a mag-

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nified oboe or clarinet, we find that the instrument inevitably loses much of its natural pithiness and significance when the composer tries to use it really *as a trumpet*, to give it intrinsically "trumpet phrases" to play. The contrast between a trumpet used as a trumpet, and a trumpet used as an oboe or clarinet, is by no means so striking as that between a trumpet and a real oboe or clarinet. And it was mainly by dint of its contrast to other instruments that the trumpet told effectively in the older school of instrumentation.

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What is that mystic wire which connects the performer with the listener? Over it all the more poignant musical impressions pass, as by a sort of mysterious, transcendental electricity. Sometimes it is a perfect conductor, and the music sweeps you up to the seventh heaven of ecstasy; at others, you feel that it is not there; you hear the music, but its true essence does not reach you, you are left cold, unsympathetic, dissatisfied. Why is it that this transcendental telegraph between the music's inmost soul and yours is so capricious? Why is it sometimes there, and sometimes not? Or is there in truth no such wire? Can it be that what you mistake for it is but a subjective condition of your own stomach? — GOTTFRIED SCHNEITZBÖRSTER. *Versuch eine physiologische Aesthetik zu begründen.*

Far be it from me to ridicule a virtuous life in artists! He who would elevate his art should begin by elevating himself. But he should also

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remember not to stop there. Virtuous living is much, but not quite all; it can never take the place of hard technical work and high specific artistic endeavor.— IMMANUEL FLOHJAEGER, *Ueber Ethik und Kunstwesen.*

A poetic musician, a musical poet: two mighty good things, in their way. That is, if the musician be a musician, and the poet, a poet.— KYON CHRONOGENES, *De rebus vulgaribus.*

Thou hast finished thy work, and art sure it is great music? Then keep it to thyself and remain sure. For, if thou wouldst give it to the world, there is not one man in a thousand but will see no greatness in it,— unless perchance thou givest it a silly name and lettest it end diminishing, and ever diminishing, till the muted strings are scarcely audible.—JOHN SMITH, *On the Practical Uses of Cunning.*

You have worked hard, have you? Lodged in back rooms, filled your belly with crusts, made merry on cold water and imagination, gone ill-clad, scrimped, cut down expenses, developed an astounding technique, written compositions galore that shall outlive the ages? And all for the glory of Art? Ah! my excellent young friend, what do you take me for? I have heard all that before.— DIOGENES HODOBATES, *Cynicisms.*

Vanitas vanitatum, cryest thou? Well, what of it? Vanity is a most

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excellent thing, in its way; what would the cultivation of the fine arts be without it? Tell me that!—ATRABILIARIUS UTOPIANUS, *De Homunculis.*

They who were once content to be musicians now aspire to be tone-poets. If I mistake not, Beethoven himself had something of this hankering. Well, if the name is all they are after, I have no objection. Only let them look to it that they take not off the rose from the fair forehead of an innocent art, nor sweet melody make a rhapsody of words.—FUNGOLFACTOR SCRIBLERUS, *De Stultitia.*

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Performances 752

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Total number of selections				3,313
Orchestral selections				2,270
Solo selections				1,043
Instrumental solos				543
Vocal solos				500
Germany	79	composers,	2,245	selections.
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended : —

Beethoven	384	Goldmark	44
Wagner	266	Volkmann	44
Schumann	175	Raff	42
Mozart	174	Bruch	41
Brahms	159	Tschaikowsky	40
Schubert	150	Gluck	38
Mendelssohn	140	Spohr	34
Liszt	118	Cherubini	30
Weber	104	Henschel	28
Dvořák	88	Massenet	26
Berlioz	84	Gade	26
Bach	74	Grieg	24
Rubinstein	74	Gounod	22
Saint-Saëns	72	Paine	18
Handel	60	Chadwick	18
Haydn	60	Lalo	16
Chopin	52	Reinecke	16

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Auber	14	Glinka	8
Smetana	14	Hiller	8
MacDowell	14	Franz Lachner	8
Foote	14	Méhul	8
Vieuxtemps	14	Reinhold	8
Bizet	12	Sullivan	8
Moszkowski	12	Floersheim	8
Svendsen	12	D'Albert	6
Fuchs	12	Bach, Ph. E.	6
Bargiel	12	Borodin	6
Goetz	12	Ernst	6
Gericke	12	Henselt	6
Godard	12	Paganini	6
Meyerbeer	10	Pergolesi	6
Richard Strauss	10	Paderewski	6
Cowen	8	Loeffler	6
Delib s	8	Rheinberger	6
Bennett	8	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Hérold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Müller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zöllner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra, and one for 'cello and orchestra, and the latter a symphony and overture.

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Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that, directly after hearing this selection, the audience could better comprehend a second rendering of it.

Nov. 10, 1883 was the four hundredth anniversary of the birth of Martin Luther; and in the programme of the concert on that day Mr. Henschel placed Luther's choral "Ein' feste Burg," printing on the back of the programme the fac-simile of the manuscript of this choral, of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

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SEVILLANA IN D MAJOR . . . . . JULES MASSENET.

(Born at Montaud, near Saint-Etienne (Loire), France, on May 12, 1842; still living.)

This Sevillana — *Allegro brillante* in D major (4-4 time) — is taken from the incidental music written by Massenet, for the revival of Adolphe d'Ennery's *Don César de Bazan* at the Théâtre-Français in Paris in 18—. Constant Coquelin was the Don César. In its original form, this Sevillana was an orchestral movement with prominent parts for two solo flutes. Afterwards Massenet rearranged it for a soprano voice and orchestra, especially for Mme Melba; it has, I believe, never been sung except by her. The text is as follows:

A Séville, belles Señoras,
On brave les frimas;
A Séville, belles Señoras,
La fleur naît sous vos pas!
Et dans l'air un doux écho murmure,
Charmant les nuits, les jours;
On dirait que dans la brise pure
Bruissent des ailes d'amours!
O belles Señoras!
Connaissez-vous Seville?
Les fleurs vont sur vos pas
De parfums embaumer la mantille.
D'azur, d'or, est le jour;
Et le soir, lorsque l'étoile brille,
Entend chanter l'amour!
Pourquoi rêver?
Pourquoi loin de nos fêtes soupirer?
Mes belles Señoras,
L'amour vous dit: aimez, enfants!
Ainsi l'amour, dans l'ombre errant,
Murmure comme un flot mourant!

The literal English prose translation of which is:

At Seville, fair Señoras, they brave the frost; at Seville, fair Señoras, the flower grows beneath your steps! And a sweet echo murmurs in the air, charming the nights, the days; in the pure breeze there is a sound like the rustling of Cupid's wings! O fair Señoras! Do you know Seville? The flowers follow your footsteps, to scent your mantillas with perfumes; the day is made of blue, of gold; and the evening, when the star shines, hears love singing! Why dream? Why sigh far from our festive dances? My

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fair Señoras, love says to you: Love, my dears! Thus love, roaming through the darkness, murmurs like a dying wave!

The accompaniment of this Sevillana is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 3 trombones, 1 pair of kettle-drums, triangle, castanets, bass-drum and cymbals, and the usual strings.

'Invitation to the Dance," Op. 65. . Karl Maria von Weber

(Scored for Orchestra by Hector Berlioz.)

Weber's pianoforte piece, *Aufforderung zum Tanz* (*Invitation à la Valse*), has been an almost universal favorite ever since he wrote it in 1819 and dedicated it to his Caroline. Strange to say, however, it has been more popular in the concert-room in the form of transcriptions than in its original shape. Of the many transcriptions made of it, four are particularly noteworthy: a version for pianoforte solo, with somewhat larger and more modern treatment of the instrument, made by Adolf Henselt; a masterly transcription for two pianofortes for eight hands, made by Otto Dresel; a highly ornamented version for pianoforte solo, "with arabesques for concert performance," made by Carl Tausig; and the present orchestral version by Hector Berlioz. This transcription of Berlioz's has quite a history, which I will let Berlioz himself relate.

I had just got back from this long peregrination in Germany, when M. Pillet, director of the Opéra, formed the project of mounting the *Freischütz*. But the musical numbers in this work are preceded and followed by prose dialogue, as in our *opéras-comiques*, and, as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. M. Pillet proposed this task to me.

—"I don't think," I answered him, "that the recitatives you wish ought to be added

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to the *Freischütz;* still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his masterpiece, I accept your offer; but on one condition: the *Freischütz* shall be given absolutely as it stands, without changing anything either in the libretto or the music."

—"That is just what I mean to do," replied M. Pillet; "do you think me the man to renew the scandals of *Robin des Bois?*"*

—"Very well. In that case, I will set to work."

. . . . . .

They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the *Invitation à la valse,* and scored that remaining piece for orchestra.

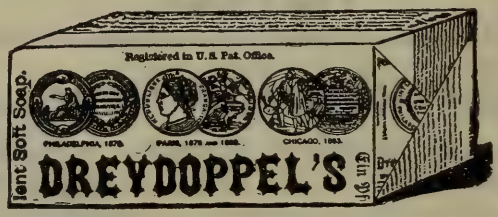
So we owe this transcription of Berlioz's to the stern law of the Paris Académie de Musique, which forbids any opera being given there in which there is no ballet.

The composition is in D-flat major in the original pianoforte version; but Berlioz transposed it to D major for greater brilliancy of orchestral effect.

It begins with a slow introduction, *Moderato* (3-4 time), which is the real "invitation." The 'celli invite, the wood-wind responds, in graceful musical dialogue; at last you seem to hear the dancers take their place on the ballroom floor, and the waltz begins.

The main body of the composition, *Allegro vivace* (3-4, waltz, time), is much more of the nature of the modern Strauss waltz than of the older *Ländler.* The rhythmic unit is the dotted half-note, and the phrases develop by groups of four measures. The first theme, with its brilliant, pompous thesis and coyly fascinating antithesis, alternates with a rapidly running subsidiary, the period closing with a double repeat of the thesis of the first theme. Then follows a most seductive, undulating second theme,

* The *Freischütz,* not in its original beauty, but mutilated, vulgarized, tortured, and insulted in a thousand ways by an arranger, the *Freischütz* transformed into *Robin des Bois* was given at the Odéon.—BERLIOZ, *Mémoires.*

This is the 

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still in the tonic, which is developed at considerable length. Then comes an episode — a sort of trio — on a new theme in F-sharp minor, with a subsidiary phrase in D-flat major. This is followed by some developments in graceful passage-work, leading to a return of the antithesis of the first theme in D-flat major and then to a third part which corresponds to the first, in which the first theme, first subsidiary, and second theme were originally presented. A brilliant coda closes the movement, to which are appended eleven measures in the original *Moderato* tempo of the introduction: you hear the cavalier lead his lady back to her seat, and, with a bow and courtesy, both part.*

This piece is scored for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 2 harps, and the usual strings.

* Audiences are queer things. I have heard the *Aufforderung zum Tanz* given repeatedly, in one version or another, in Germany, France, England, and this country. But only once have I heard an audience wait for the poetic little *Moderato* exordium of the piece; with this one exception, the applause has come as soon as the *Allegro* was over. This single exception in my experience was when Tausig played his version at the Singakademie in Berlin; and, in his version, the *Moderato* exordium *is omitted*. The audience waited in breathless silence, and only began clapping when they found that nothing more was coming.

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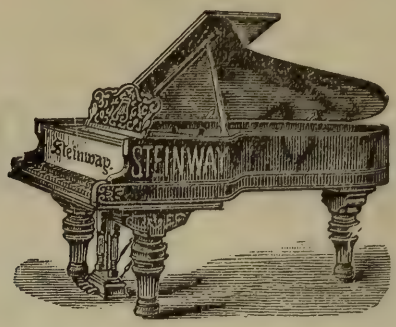

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PROGRAMME.

Emmanuel Chabrier - - - - Overture to "Gwendoline"
(First time at these Concerts.)

Wolfgang Amadeus Mozart - Aria, "L' amero, saro costante," from "Il Re Pastore"
(Violin Obbligato by Mr. Franz Kneisel.)

Franz Schubert - - - - - Symphony No. 9, in C major

I.	Andante (C major)	2-2
	Allegro, ma non troppo (C major)	2-2
II.	Andante con moto (A minor)	2-4
III.	Scherzo: Allegro vivace (C major)	3-4
	Trio (A major)	3-4
IV.	Finale: Allegro vivace (C major)	2-4

Intermission.

Karl Maria von Weber - - - - Overture, "Abu Hassan"
(First time at these Concerts.)

Jules Massenet - Aria, "Sevillana," from "Don Cesar de Bazan"
(Vocal part written expressly for Mme. Melba.)

Karl Maria von Weber - - - - "Invitation to the Dance"
(Scored for Orchestra by HECTOR BERLIOZ.)

Soloist, Mme. MELBA.

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ALEXIS-EMMANUEL CHABRIER was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and died in Paris on September 15, 1894. He was educated at the Lycée Saint-Louis in Paris, and, on leaving that establishment, entered the École de Droit with the intention of following the profession of the law. He afterwards became an employee at the Ministère de l'Intérieur. But he had always shown a fondness for music; even while at the Lycée Saint-Louis he took pianoforte lessons of Edouard Wolff, and afterwards studied harmony and counterpoint under Aristide Hignard. But he was really for the most part self-taught, even after he decided to quit the law and adopt music as his profession. He first attracted notice as a composer with two operettas: *l'Étoile*, brought out at the Bouffes-Parisiens on November 28, 1877, and *l'Éducation manquée*, given at the Cercle de la Presse on May 1, 1879. It seems to have been the temporary success of these little works that induced him to give himself up wholly to music as a calling. In 1881 he came out with a suite of pianoforte pieces entitled *Dix Pièces pittoresques;* and in the fall of 1883 published an orchestral rhapsody on original Spanish airs, called *España.* This latter had a striking success at the concerts at the Château d'Eau. In 1884 he entered this establishment as chorus-master; here he helped Lamoureux produce the first two acts of Wagner's *Tristan und Isolde.* He also brought out a scene for mezzo-soprano and female chorus, *la Sulamite*, on March 15, 1885, and selections from his opera of *Gwendoline.* Shortly after this he threw up his position at the Château d'Eau. His *Gwendoline* was brought out entire at the Théâtre de la Monnaie in Brussels on April 10, 1886. A larger and more important work, *le Roi malgré lui*, was brought out at the Opéra-Comique in Paris on May 18, 1887; its run was stopped after the third performance by the burning of the theatre on the night of May 25; but the opera was considered sufficiently successful to warrant its revival on November 16, after the Opéra-Comique had

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taken up its quarters at the old Théâtre-Lyrique. Chabrier was one of the more prominent lights of the new French school; he was a master of orchestration and especially noted for his skill in making the most of his ideas. He has been charged, however, with a certain vagueness of artistic purpose; he certainly gave signs of following very different and mutually irreconcilable musical tendencies in his works, and it is probable that he died before he had really crystallized an individual style of his own.

OVERTURE TO "GWENDOLINE" . . . . . EMMANUEL CHABRIER.

This overture, *Allegro con fuoco* in C minor (2-2 and 6-4 time), presents the extended continuous development of a few pregnant phrases which are so closely related to one another that one is somewhat in doubt whether to recognize them as independent themes or as rhythmic and melodic variants of one and the same central idea. The form is quite free, and the development exceedingly elaborate and protracted. It is almost needless to say that the composition does not lend itself readily to technical analysis. Yet, like some orchestral movements by Richard Wagner, its form is none the less coherent and well-balanced for departing from traditional norms.

This overture of Chabrier's is the first extended composition by a Frenchman in which the present writer has been able to trace anything more intrinsic than a merely "theoretical" influence of Wagner. Not a

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few noted composers of the modern French school have given evidence in their works of having been more or less influenced by Wagner's theories, even by his example — in so far as it reflects those theories. But the Wagnerian influence to be traced in this work of Chabrier's seems something more immediate and personal; it seems to show Chabrier to have been under the influence, not only of Wagner's theories, but of his individual style, his methods, and harmonic habits. That other French composers should not have shown anything similar, is by no means strange; for nothing could be more antipodally opposed than Wagner's style — in his third manner — and that of the general run of French opera-writers.

The instrumentation of the overture to "Gwendoline" is of the fullest, richest, most sonorous description. Here, too, Chabrier follows Wagner more closely and sympathetically than he does Berlioz — the great model of most of his fellow-countrymen. The overture is scored for 2 flutes, 1 piccolo-flute, 1 oboe, 1 English-horn, 2 clarinets, 1 bass-clarinet, 4 horns, 3 bassoons, 2 cornets, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of patent kettle-drums (the tuning of which can be quickly changed), bass-drum and cymbals, triangle, 2 harps, and the usual strings. The score bears no dedication.

ARIA, "L' AMERÒ," FROM "IL RÈ PASTORE."

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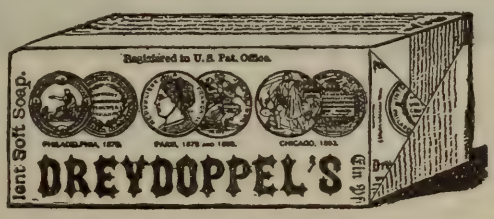
(Born at Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

Il rè pastore, opera ("*drama per musica*") in two acts, the text by Metastasio, the music by Mozart, was brought out at Salzburg on April 23, 1775. Its production formed part of the court festivities in honor of the visit of Archduke Maximilian, the youngest son of the Empress Maria Teresia (afterwards Archbishop of Cologne). The text is based on an incident in the life of Alexander the Great, and runs on the loves of Aminta and

This is the 

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DREYDOPPEL—SOAP.

Elisa. The former is a shepherd whose parentage is unknown even to himself, but who is discovered to be the only legitimate heir to the kingdom of Sidon. Elisa is a noble Phœnician country girl, of the ancient race of Cadmus. The aria sung at this concert is in the part of Aminta; giving the parts of classical and mythological heroes to a soprano voice was much in the operatic habits of the time when this opera was written. There were almost as many soprano lovers then as there have been tenor lovers since. The air is marked in the score: Aria, Rondo: *Andantino.* It is in E-flat major (3-4 time), and the accompaniment is scored for 2 flutes, 2 English-horns, 2 bassoons, 2 horns, 1 solo violin, and the usual strings. The original text is as follows: —

AMINTA.

L' amerò, sarò costante;
Fido sposo, e fido amante,
Sol per lei spirerò.
In si caro e dolce oggetto
La mia gioja, il mio diletto,
La mia pace io troverò.

The literal English prose translation of which is: —

AMINTAS.—I will love her, I will be constant; a faithful husband, a faithful lover, only for her will I breathe. In so dear and sweet an object I shall find my joy, my delight, my peace.

SYMPHONY NO. 9, IN C MAJOR . . . . . FRANZ SCHUBERT.

This symphony was written in 1828; it was never performed in the composer's lifetime, and nothing was known of it till the MS. score was discovered in Vienna, long after Schubert's death, by Sir George Grove. It is at once the longest and the most important of Schubert's symphonies.

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C major (2-2 time), which is based on a theme of its own; this theme is first given out by two horns in unison, and wholly without accompaniment. It is then taken up by the oboes, clarinets, and bassoons in harmony over a contrapuntal *pizzicato* accompaniment in the strings, and then further developed by the violas and 'celli *divisi*, to a similar accompaniment. Then follows a longish passage of working-out in the full orchestra, leading to a return of the theme in its integrity in the oboes, clarinets, and bassoons in harmony over a contrapuntal bass in the violas, 'celli, and double-basses *pizzicati* and running imitative counterpoint (almost canon in the 5th below) in triplets in the first and second violins *col arco*. Toward the end of this return of the theme the development grows more stormy, harsh discords in the full orchestra over a figure in the basses and horns, premonitory of the theme of the ensuing *Allegro*, lead to the main body of the movement.

This *Allegro, ma non troppo*, in C major (2-2 time), begins immediately with the first theme; the first half of each phrase of the thesis is given in *forte* by all the strings, horns, and kettle-drums in octaves, and the second half in tremulous triplets, *piano e crescendo*, by the wood-wind and horns; the short antithesis comes *forte* in the full orchestra (without trombones). This announcement of the first theme is followed by a subsidiary period of imitative contrapuntal passage-work in the strings (later in the strings and trombones) against a tremulous background of repeated triplets in the wind. This period ends very definitely with a full cadence in the tonic C major. A brief modulation to E minor leads to the entrance of the second theme, a melody of rather Scotch character, given in *staccato* 3rds and 6ths by the oboes and bassoons, then by the flutes and clarinets, over a rustling arpeggio accompaniment in the strings, with a background of richer color in the trombones and horns. The development of this theme is exceedingly extended and after a while assumes the character of actual working-out, the trombones coming in softly in unison from time to time

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with scraps of the theme of the introductory *Andante.* This extended development of the second theme brings the first part of the movement to a close with a strong cadence in the dominant (G major), there being no conclusion-theme. This first part is forthwith repeated.

The free fantasia is quite long and elaborate, the first and second themes of the *Allegro* and the theme of the introductory *Andante* appearing in the working-out, with frequent hints at (at least the rhythm of) the first subsidiary.

The third part of the movement begins *piano* with the return of the first theme in the tonic; it is almost an exact reproduction of the first part, save for the regulation changes of key, the second theme now appearing in the tonic C minor; even the long and elaborate development of this theme is repeated in almost exactly its original shape. The glowing cadence at the end, now in C major, leads to a long and extremely brilliant coda on the first subsidiary, some of the features of which are taken and enlarged from the composer's overture *in the Italian style* in D major. This long and overwhelmingly brilliant climax closes with a resounding reassertion of the theme of the introductory *Andante.*

The second movement, *Andante con moto* in A minor (2-4 time), is in a form which may be described as a free application of the sonata form, with some characteristics of the rondo. Seven introductory measures in the strings, in which the basses give hints at the approaching theme, lead to the announcement of the first theme by the oboe over a string accompaniment, the oboe being reinforced by the clarinet in the second phrase. This is immediately followed by the first subsidiary, a sunnier melody in A major, also given to the oboe and clarinet. Then follow fourteen measures of strong contrapuntal passage-work which have much the character of an orchestral *tutti* in a concerto; the passage runs on figures from the first theme and its subsidiary. Then the first theme, its subsidiary, and the

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tutti passage are repeated in a somewhat more elaborate shape, and still in the tonic, the first theme beginning in 3rds in the clarinets and bassoons, and its antithesis running to some charming contrapuntal developments between the oboe and clarinet, and an ecstatically beautiful counter-figure appearing in the bassoon at one point in the subsidiary. After the ensuing imitative contrapuntal *tutti* the first theme and its subsidiary appear once more in the tonic, in the same shape as the last time, but with some changes in the instrumentation. This continual harping on the first theme and its subsidiary, and always in the tonic, savors strongly of the rondo; it is like repeating three verses of a song to the same music. Now a short modulation in the basses, horns, and wood-wind to F major introduces the second theme, given out in three or four part polyphony by the strings and wood-wind, and briefly worked up by various orchestral groups. A short free episode on a melodious phrase that seems at first like a conclusion-theme, but soon falls back into the second theme again, leads to a transitional passage of soft harmonies, alternately in the violins and violas and the 'celli and double-basses, with syncopated high G's in the horns. One would now expect a free fantasia; but instead of it there comes a repetition of the first two periods of the first part of the movement (first theme, subsidiary, and *tutti* passage), in the tonic A minor and major, as before, but now with far more elaborate contrapuntal adornment, a new counter-figure in the trumpet and horn being especially noticeable in the first theme. At the second return of the *tutti* passage the imitative contrapuntal work is so extended as almost to amount to a free fantasia; it is followed by an enchanting little duet episode for oboe and 'celli, after which the second theme returns in the tonic A major, the theme being sung, now in octaves, now in harmony, by the wood-wind over a *pizzicato* bass and running counterpoint in sixteenth-notes in the second violins and violas, while the first violins play a syncopated *staccato* counter-theme. The development, save for the far more elaborate contrapuntal ornamentation, is almost

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exactly what it was in the first part of the movement, and leads to a very similar transitional passage; this in turn leads to a longish coda on the first theme and its subsidiary.

The third movement, Scherzo: *Allegro vivace* in C major (3-4 time), is absolutely regular in form, differing from the ordinary scherzi of the period, like the second movement in Beethoven's ninth symphony, by having two distinct themes and by its extremely extended development. By two distinct themes, I mean in the Scherzo itself, not counting the Trio. The thesis of each one of the two larger periods of the first theme is given out by all the strings in octaves, the antithesis by the wood-wind, horns, and kettle-drums in harmony. The second theme (in the dominant, G major) begins as an imitation (almost strict canon in the lower octave) between the first violins and 'celli, accompanied by the other strings, and is continued in B minor as a series of rising and falling arpeggj in all the strings in octaves; throughout its whole duration the wood-wind keeps insisting upon counter-figures taken from the first theme. All this material is worked out with exceeding elaborateness in the second section of the Scherzo, after the first repeat.

The Trio, in A major (3-4 time), is also very long, and consists in the working-out of a new, majestic, almost march-like theme by the wind instruments against a series of persistent, alternate, and interlocking arpeggj in the strings. It is followed by the regular repetition of the Scherzo.

The Finale (fourth movement), *Allegro vivace* in C major (2-4 time), is in the sonata form usually applied to first movements. It opens *fortissimo* with the brilliant first theme in the full orchestra, a sort of ideal, heroic quickstep, interspersed with galloping triplet figures in the strings. This is immediately followed by the first subsidiary, a more flowingly melodious phrase played in 3rds and 6ths by the wood-wind, with triplet figural embroidery in the violins, while the violas, basses, and horns keep repeating the rhythm of the initial figure of the first theme on a long dominant organ-point. This theme, which begins *piano* and is worked up in a long *crescendo* climax, begins in the tonic, then passes into the sub-dominant, and then returns to the tonic once more, to come to resounding closing cadence with reminiscences of the first theme. It is followed by some brilliant passage-work on figures from itself and the first theme, interspersed by rising and falling octave-passages in all the strings, the whole coming to a long-prepared and very definite cadence on the dominant, G major. Then comes the second theme in the dominant: a joyous melody sung in 3rds and 6ths by the wind instruments over a constantly moving arpeggio bass (at first *pizzicato*, then *col arco*), while the violins and violas keep incessantly repeating the galloping triplet figure already heard in parts of the first theme. The effect of this persistent rhythm may be likened to that of anything you please that goes rhythmically and at full speed: the gallop of a race-horse, the regular stride of a fast trotter, the rhythmic jar of an express train. The whole impression is one of animal or mechanical speed and joyous buoyancy. This second theme is worked up at enormous length and with ever-increasing brilliancy, occasional imitative rising and falling scale passages in the strings (in the nervous rhythm of a dotted eighth-note followed by a sixteenth) adding to the sense of hurry and bustle. A short conclusion-theme — a descending phrase based on a figure from the second theme — sets in at last, and proceeds in continuous *decrescendo* in the strings while the wood-wind keeps hinting once more at the rhythm of the initial figure of the first theme. This brings the first part of the movement to a close in the dominant; a repeat is marked in the score, but is seldom, if ever, made in performance, on account of the enormous length of the work.

The free fantasia begins with work on the conclusion-theme (in the wood-wind, over a sharply rhythmic accompaniment in the strings), which here assumes a form in which it reminds one rather forcibly of certain passages in the "Hymn to Joy" in Beethoven's ninth symphony. It is soon worked out in contrapuntal imitations in the strings in *tremolo* and wood-wind, making way after a while for a return of the second theme in the bass ('celli, double-basses, trombones, and horns), and its subsequent contrapuntal working-out. As this gradually dies away, scraps of the first theme begin cropping up in the strings, and soon the whole orchestra precipitates itself upon the first theme at the beginning of the third part of the movement, not in the tonic, however, but in the irregular key of E-flat major, its development passing through C minor and ending in G minor. The development of this third part is almost precisely the same as that of the first, but with the following differences of key: the first subsidiary now begins in G minor, then passes to B-flat major, then to D minor, then to F major, its closing development leading definitely to E major. The second theme enters regularly in the tonic, C major, in which key the conclusion-theme also appears. Then comes a long coda in which the conclusion-theme, second, and first themes are brilliantly worked up together to an overwhelming climax, the "Commendatore tread" of the initial figure of the second theme (*vide* Mozart's *Don Giovanni*) in repeated C's in all the strings, horns, and bassoons in octaves producing a noteworthy effect at one point.*

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The instrumentation is exceedingly brilliant, although curiously monotonous. The only piece of *cantilena* given to the violins in the whole symphony is the second theme of the Scherzo; all other *cantabile* phrases are given to wind instruments throughout. The use of the trombones is so frequent as to have been called excessive by some judges. But, if the instrumentation is out of the ordinary run, it should be remembered that the whole symphony is an utterly individual work, unlike anything else in all musical literature.

*This wonderful passage must have suggested to Gounod his persistently repeated and enormously effective A–C in the final terzet in *Faust* just before the *cantilena* in G major, "*Anges purs, anges radieux!*" But the real original of the effect is undoubtedly to be found in the second Finale of *Don Giovanni.*

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Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

Germany	79	composers,	2,245	selections.
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended: —

Beethoven	384	Goldmark	44
Wagner	266	Volkmann	44
Schumann	175	Raff	42
Mozart	174	Bruch	41
Brahms	159	Tschaikowsky	40
Schubert	150	Gluck	38
Mendelssohn	140	Spohr	34
Liszt	118	Cherubini	30
Weber	104	Henschel	28
Dvořák	88	Massenet	26
Berlioz	84	Gade	26
Bach	74	Grieg	24
Rubinstein	74	Gounod	22
Saint-Saëns	72	Paine	18
Handel	60	Chadwick	18
Haydn	60	Lalo	16
Chopin	52	Reinecke	16

Auber	14	Glinka	8
Smetana	14	Hiller	8
MacDowell	14	Franz Lachner	8
Foote	14	Méhul	8
Vieuxtemps	14	Reinhold	8
Bizet	12	Sullivan	8
Moszkowski	12	Floersheim	8
Svendsen	12	D'Albert	6
Fuchs	12	Bach, Ph. E.	6
Bargiel	12	Borodin	6
Goetz	12	Ernst	6
Gericke	12	Henselt	6
Godard	12	Paganini	6
Meyerbeer	10	Pergolesi	6
Richard Strauss	10	Paderewski	6
Cowen	8	Loeffler	6
Delibes	8	Rheinberger	6
Bennett	8	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Hérold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Müller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zöllner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra, and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Master-singers of Nuremberg" of Wagner, each work having been performed twenty-six times. As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6 (Pastoral), and 7, with a total of twenty-four performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, von Bülow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana, and Borodin.

Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that, directly after hearing this selection, the audience could better comprehend a second rendering of it.

Nov. 10, 1883 was the four hundredth anniversary of the birth of Martin Luther; and in the programme of the concert on that day Mr. Henschel placed Luther's choral "Ein' feste Burg," printing on the back of the programme the fac-simile of the manuscript of this choral, of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

SEVILLANA IN D MAJOR . . . . . JULES MASSENET.

(Born at Montaud, near Saint-Etienne (Loire), France, on May 12, 1842; still living.)

This Sevillana — *Allegro brillante* in D major (4-4 time) — is taken from the incidental music written by Massenet, for the revival of Adolphe d'Ennery's *Don César de Bazan* at the Théâtre-Français in Paris in 18—. Constant Coquelin was the Don César. In its original form, this Sevillana was an orchestral movement with prominent parts for two solo flutes. Afterwards Massenet rearranged it for a soprano voice and orchestra, especially for Mme Melba; it has, I believe, never been sung except by her. The text is as follows:

A Séville, belles Señoras,
On brave les frimas;
A Séville, belles Señoras,
La fleur naît sous vos pas!
Et dans l'air un doux écho murmure,
Charmant les nuits, les jours;
On dirait que dans la brise pure
Bruissent des ailes d'amours!
O belles Señoras!
Connaissez-vous Seville?
Les fleurs vont sur vos pas
De parfums embaumer la mantille.
D'azur, d'or, est le jour;
Et le soir, lorsque l'étoile brille,
Entend chanter l'amour!
Pourquoi rêver?
Pourquoi loin de nos fêtes soupirer?
Mes belles Señoras,
L'amour vous dit: aimez, enfants!
Ainsi l'amour, dans l'ombre errant,
Murmure comme un flot mourant!

The literal English prose translation of which is:

At Seville, fair Señoras, they brave the frost; at Seville, fair Señoras, the flower grows beneath your steps! And a sweet echo murmurs in the air, charming the nights, the days; in the pure breeze there is a sound like the rustling of Cupid's wings! O fair Señoras! Do you know Seville? The flowers follow your footsteps, to scent your mantillas with perfumes; the day is made of blue, of gold; and the evening, when the star shines, hears love singing! Why dream? Why sigh far from our festive dances? My fair Señoras, love says to you: Love, my dears! Thus love, roaming through the darkness, murmurs like a dying wave!

The accompaniment of this Sevillana is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 3 trombones, 1 pair of kettle-drums, triangle, castanets, bass-drum and cymbals, and the usual strings.

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"INVITATION TO THE DANCE," OP. 65. . . KARL MARIA VON WEBER.

(Scored for Orchestra by HECTOR BERLIOZ.)

Weber's pianoforte piece, *Aufforderung zum Tanz* (*Invitation à la Valse*), has been an almost universal favorite ever since he wrote it in 1819 and dedicated it to his Caroline. Strange to say, however, it has been more popular in the concert-room in the form of transcriptions than in its original shape. Of the many transcriptions made of it, four are particularly noteworthy: a version for pianoforte solo, with somewhat larger and more modern treatment of the instrument, made by Adolf Henselt; a masterly transcription for two pianofortes for eight hands, made by Otto Dresel; a highly ornamented version for pianoforte solo, "with arabesques for concert performance," made by Carl Tausig; and the present orchestral version by Hector Berlioz. This transcription of Berlioz's has quite a history, which I will let Berlioz himself relate.

I had just got back from this long peregrination in Germany, when M. Pillet, director of the Opéra, formed the project of mounting the *Freischütz*. But the musical numbers in this work are preceded and followed by prose dialogue, as in our *opéras-comiques*, and, as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. M. Pillet proposed this task to me.

—"I don't think," I answered him, "that the recitatives you wish ought to be added to the *Freischütz;* still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his master piece, I accept your offer; but on one condition: the *Freischütz* shall be given absolutely as it stands, without changing anything either in the libretto or the music."

—"That is just what I mean to do," replied M. Pillet; "do you think me the man to renew the scandals of *Robin des Bois?*"*

—"Very well. In that case, I will set to work."

. . . . . .

They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the *Invitation à la valse*, and scored that remaining piece for orchestra.

So we owe this transcription of Berlioz's to the stern law of the Paris Académie de Musique, which forbids any opera being given there in which there is no ballet.

* The *Freischütz*, not in its original beauty, but mutilated, vulgarized, tortured, and insulted in a thousand ways by an arranger, the *Freischütz* transformed into *Robin des Bois* was given at the Odéon.—BERLIOZ, *Mémoires*.

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The composition is in D-flat major in the original pianoforte version; but Berlioz transposed it to D major for greater brilliancy of orchestral effect.

It begins with a slow introduction, *Moderato* (3-4 time), which is the real "invitation." The 'celli invite, the wood-wind responds, in graceful musical dialogue; at last you seem to hear the dancers take their place on the ball-room floor, and the waltz begins.

The main body of the composition, *Allegro vivace* (3-4, waltz, time), is much more of the nature of the modern Strauss waltz than of the older *Ländler*. The rhythmic unit is the dotted half-note, and the phrases develop by groups of four measures. The first theme, with its brilliant, pompous thesis and coyly fascinating antithesis, alternates with a rapidly running subsidiary, the period closing with a double repeat of the thesis of the first theme. Then follows a most seductive, undulating second theme, still in the tonic, which is developed at considerable length. Then comes an episode — a sort of trio — on a new theme in F-sharp minor, with a subsidiary phrase in D-flat major. This is followed by some developments in graceful passage-work, leading to a return of the antithesis of the first theme in D-flat major and then to a third part which corresponds to the first, in which the first theme, first subsidiary, and second theme were originally presented. A brilliant coda closes the movement, to which are appended eleven measures in the original *Moderato* tempo of the introduction: you hear the cavalier lead his lady back to her seat, and, with a bow and courtesy, both part.*

This piece is scored for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 2 harps, and the usual strings.

* Audiences are queer things. I have heard the *Aufforderung zum Tanz* given repeatedly, in one version or another, in Germany, France, England, and this country. But only once have I heard an audience wait for the poetic little *Moderato* exordium of the piece; with this one exception, the applause has come as soon as the *Allegro* was over. This single exception in my experience was when Tausig played his version at the Singakademie in Berlin; and, in his version, the *Moderato* exordium *is omitted.* The audience waited in breathless silence, and only began clapping when they found that nothing more was coming.

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> *The Royal Academy of St. Cæcilia* have, on account of his eminent merit in the domain of music, and in conformity to their Statutes, Article 12, solemnly decreed to receive William Steinway into the number of their honorary members. Given at Rome, April 15, 1894, and in the three hundred and tenth year from the founding of the society.
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PROGRAMME.

Johann Sebastian Bach - - - - Passacaglia for Organ
(Arranged for Orchestra by Heinrich Esser.)

Wolfgang Amadeus Mozart - - - Overture, "Don Giovanni"

Franz Schubert - - - - - Symphony No. 9, in C major

I.	Andante (C major)	2-2
	Allegro, ma non troppo (C major)	2-2
II.	Andante con moto (A minor)	2-4
III.	Scherzo: Allegro vivace (C major)	3-4
	Trio (A major)	3-4
IV.	Finale: Allegro vivace (C major)	2-4

Intermission.

Peter Ilyitch Tschaikowsky - Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23.

I.	Andante non troppo e molto maestoso (B-flat minor)	3-4
	Allegro con spirito (B-flat minor)	4-4
II.	Andantino semplice (D-flat major)	6-8
	Allegro vivace assai (D minor)	6-8
III.	Allegro con fuoco (B-flat minor) (First Time.)	3-4

Karl Maria von Weber - - - - "Invitation to the Dance"
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OVERTURE TO "DON GIOVANNI," IN D MAJOR,

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Don Giovanni, ossia il dissoluto punito, opera buffa in two acts, the text by Lorenzo de Ponte, the music by Mozart, was first given at Prag on October 29, 1787. Da Ponte, the author of the libretto, was born in Venice in 1749, and died in New York in 1838. The libretto is partly taken from Molière's play, *Le festin de pierre* (1665), which in turn takes its subject from *El burladór de Sevilla y convidado de piedra* (1622) by the Spanish poet Gabriel Tellez, whose pseudonym was Tirso de Molina. Molière's play was preceded by an Italian version, *Il convitato di pietra* (1652), and by several French versions. Mozart's opera has generally been accepted as his masterpiece. The overture was composed on the night preceding the performance, and Mozart was in such a hurry, the copyist being waiting, that he wrote all the string and wood-wind parts in one score, and sent the sheets off to the copyist, making afterwards a separate score of the parts for horns, trumpets, and kettle-drums, for which he trusted wholly to his memory. The orchestral parts were not ready in time for any revision, nor indeed for rehearsal, and the overture had to be read at sight by the orchestra at the first performance of the opera. Mozart, who conducted, said to the orchestra before beginning: "Gentle-

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men of the horns, trumpets, and drums; at one point in the overture there are either four measures too few or four measures too many in your parts, I can't remember which; but follow me, and it will be all right!" This story of Mozart's writing the overture in a single night, and in two separate sections, at that, is not so very wonderful, after all. Though it was not Mozart's habit to make preliminary sketches for his compositions, he had a wonderfully tenacious memory, and used to plan out a work very completely in his head before committing a note of it to paper. His friends used often to wonder at his writing some of his most complicated scores between his turns at playing nine-pins; but he was really not so much composing as copying from memory a work that was already completely worked out in his head.

The overture opens with a slow introduction, *Andante* in D minor (2-2 time), the music of which is taken almost bodily from the great statue-scene that closes the opera. It begins with two grand chords,—on the tonic and dominant (chord of the 6th on the leading-note),—each one of which is thrice repeated on the beat in the bass and syncopated in the upper and middle parts.* Then follow the mysterious harmonies that accompany the Commendatore's "*Don Giovanni! a cenar teco m' invitasti e son venuto*" in the last scene of the opera, followed by the agitated syncopated phrase in the first violins and the writhing counter-figure in the second, to the Don's response: "*Non l' avrei giammai creduto; ma farò qualche potrò.*" Then come those unearthly rising and falling scale-passages in the first violin and flutes against a persistent, inexorable rhythm in the basses and a close *tremolo* in the middle strings, which accompany the statue's solemn "*Altre cure più gravi di queste, altra brama quaggiù mi guidò.*" Four more measures lead over to the main body of the overture.

This movement, *Molto allegro* in D major (2-2 time), is based wholly on thematic material of its own, not taken from the body of the opera. It begins immediately with the first theme, nervous syncopated 6ths and 3ds in the violins over a *tremolo* in the violas and 'celli, answered by a rapid laughing figure in the first violins, followed by a brisk, almost martial call in all the wind instruments. All but the last two measures of this theme are then repeated, the flute and bassoon adding a curious chromatic, almost mocking counter-figure,† and then follows one of those brilliant bits of *tutti*

* There has been some discussion among authorities as to the right interpretation of Mozart's MS. (and of all published scores) in these four opening measures. As written, the violas, basses, and bassoons play each time three even half-notes, making a measure and a half, the lacking half-measure being made up by a half-rest. The other wind instruments play each time a whole-note, tied to a quarter-note in the next measure, that measure being filled out by a quarter-rest and half-rest. The first and second violins play in syncopation, a quarter-note, a half-note, and a quarter-note, the latter being tied to a quarter-note in the next measure, the measure again being filled out with a quarter- and a half-rest. This makes the bass continue sounding alone for half a beat (one quarter-note of the *alla breve* time) longer than the rest of the orchestra. The question is whether or not Mozart really intended this curious effect. It has been argued that he probably wrote the passage carelessly (as was too often his wont), and that, in writing the bass parts, he followed the simple plan of writing three successive half-notes—rhythmically the most logical one—without considering that the last of these notes really sounded longer than any of the other parts. It certainly does look as if Mozart intended these opening chords to end sharply together on the first beat of the second and fourth measures,—even the kettle-drums end sharply on this beat. Other authorities, again, have warmly admired the mysterious effect of the bass continuing on after the rest of the harmony. Liszt, in his two-pianoforte fantasia on *Don Giovanni*, changed the third half-note to a quarter (or even to an eighth, to make quite sure of the sudden stop); and I think most conductors nowadays follow him in this.

† Here, too, there is a disputed point. In the MS. score the first four measures of this repetition are (in the first and second violins) note for note the same as when the phrase was first given out. The new counter-

passage-work with which Mozart habitually closed a division in his symphonic writing, ending on the dominant, A major. Next follows the second theme,* which is in three sections: first loud chords in the full orchestra followed by rapid descending scales in the violins; secondly, a plaintive, sighing melody in 3rds in the oboes and clarinets, against sustained A's in the flutes, horns, and violins; thirdly, a brilliant *tutti* concluding passage in A minor, ending on its dominant, E. Then comes the third theme in A major: a stern descending scale of five notes, beginning on D and ending on G sharp, in all the strings and wood-wind, against loud sustained E's in the horns and trumpets, answered by that "laughing" in the violins that formed part of the first theme. The first part (descending scale) of this theme is then made the subject of some working-out, first in the shape of a three-part canon between all the strings as antecedent, oboe and bassoon as first consequent, and the flutes as second consequent, then as free imitation between flute and oboe over a rustling accompaniment in the strings. This work leads to a joyous concluding passage in A major (a more brilliant and extended version of the concluding passage in A minor to the second section), with which the first part of the movement ends. A fanciful, but not inapposite, interpretation has been made of the third theme: I think it was Oulibicheff who said that the descending scale of five notes represented the "army of outraged husbands, fathers, and brothers" banded together against Don Giovanni, and the ensuing lively passage in the violins was his laughing in his sleeve at their failing to catch him.

Now comes the free fantasia, which is of almost symphonic proportions for a Mozart overture. It runs almost entirely on an elaborate working-out of the third theme, with a brief return to the first theme (in G minor and B-flat major) near the middle, and a free transitional passage at the end, leading to the re-entrance of the first theme in the tonic at the beginning of the third part. This third part is an absolutely regular repetition of the first, almost note for note, the only change being that, after the first theme has ended in the dominant, the second theme now begins immediately in the tonic (instead of in the dominant, as before) and the rest of the part continues in the tonic up to the beginning of the coda. The coda is most effectively introduced by all the strings and wood-wind, in the very midst of their brilliant concluding *fanfare*, suddenly and unexpectedly dashing upon the note C-natural, against loud D's in the brass and drums.

figure of the flute and bassoon, however, makes some trouble. Almost all commentators agree that the B-naturals in the MS. (coming as they do against C-sharps in the flute and bassoon) were really meant to be B-flats. Mozart was habitually very careless in his handling of musical notation; in three matters he was especially lax: in distinguishing between the *appoggiatura* and the *acciaccatura*, in the use of the stroke across the C that distinguishes *alla breve* from common time, and in the matter of omitting accidentals. To be sure, the B-naturals in his MS. here make perfectly correct harmony, only a purist stickler like Fétis being able to urge anything against them, but they are entirely anachronistic; the use of the chord of the minor 7th on the leading-note, instead of the diminished 7th, in passages like the one in question belongs characteristically to Mendelssohn's day, and is utterly foreign to Mozart's style.

*I here use the term "second theme" in its literal, not in its technical sense. The first part of this *Allegro* is, to be sure, divided into the regular three periods; but the themes are all of the brisk, *allegro* character, and nothing like the later conventional *cantabile* "second theme" is to be found among them.

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This sudden "dominant 7th of the sub-dominant" leads to a resounding return of the stern descending scale of the third theme in G major, twice repeated; then, after a short pause, the first violins alone begin on it, one thinks in G minor, but the second violins, violas, and bassoons immediately step in with a harmony which establishes the key of F major, and the overture ends quietly with a half-cadence on the dominant of that key.*

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

SYMPHONY NO. 9, IN C MAJOR . . . . . FRANZ SCHUBERT.

This symphony was written in 1828; it was never performed in the composer's lifetime, and nothing was known of it till the MS. score was discovered in Vienna, long after Schubert's death, by Sir George Grove. It is at once the longest and the most important of Schubert's symphonies.

The first movement begins with a long, slow introduction, *Andante* in C major (2-2 time), which is based on a theme of its own; this theme is first given out by two horns in unison, and wholly without accompaniment. It is then taken up by the oboes, clarinets, and bassoons in harmony over a contrapuntal *pizzicato* accompaniment in the strings, and then further developed by the violas and 'celli *divisi*, to a similar accompaniment. Then follows a longish passage of working-out in the full orchestra, leading to a return of the theme in its integrity in the oboes, clarinets, and bassoons in harmony over a contrapuntal bass in the violas, 'celli, and double-basses *pizzicati* and running imitative counterpoint (almost canon in the 5th below) in triplets in the first and second violins *col arco*. Toward the end of this return of the theme the development grows more stormy, harsh discords in the full orchestra over a figure in the basses and horns, premonitory of the theme of the ensuing *Allegro*, lead to the main body of the movement.

This *Allegro, ma non troppo*, in C major (2-2 time), begins immediately with the first theme; the first half of each phrase of the thesis is given in *forte* by all the strings, horns, and kettle-drums in octaves, and the second

*This unusual change of tonality in the coda was for the purpose of enchaining the overture with the first number of the opera, Leporello's "*Notte e giorno fatica*," which is in F major. A new and rather commonplace ending has been written in D major (I do not know by whom) and is generally used when the overture is played at concerts. Its great disadvantage is that it expunges the splendid masterstroke of the sudden plunge out of the principal key described above.

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half in tremulous triplets, *piano e crescendo*, by the wood-wind and horns; the short antithesis comes *forte* in the full orchestra (without trombones). This announcement of the first theme is followed by a subsidiary period of imitative contrapuntal passage-work in the strings (later in the strings and trombones) against a tremulous background of repeated triplets in the wind. This period ends very definitely with a full cadence in the tonic C major. A brief modulation to E minor leads to the entrance of the second theme, a melody of rather Scotch character, given in *staccato* 3rds and 6ths by the oboes and bassoons, then by the flutes and clarinets, over a rustling arpeggio accompaniment in the strings, with a background of richer color in the trombones and horns. The development of this theme is exceedingly extended and after a while assumes the character of actual working-out, the trombones coming in softly in unison from time to time with scraps of the theme of the introductory *Andante*. This extended development of the second theme brings the first part of the movement to a close with a strong cadence in the dominant (G major), there being no conclusion-theme. This first part is forthwith repeated.

The free fantasia is quite long and elaborate, the first and second themes of the *Allegro* and the theme of the introductory *Andante* appearing in the working-out, with frequent hints at (at least the rhythm of) the first subsidiary.

The third part of the movement begins *piano* with the return of the first theme in the tonic; it is almost an exact reproduction of the first part, save for the regulation changes of key, the second theme now appearing in the tonic C minor; even the long and elaborate development of this theme is repeated in almost exactly its original shape. The glowing cadence at the end, now in C major, leads to a long and extremely brilliant coda on the

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first subsidiary, some of the features of which are taken and enlarged from the composer's overture *in the Italian style* in D major. This long and overwhelmingly brilliant climax closes with a resounding reassertion of the theme of the introductory *Andante.*

The second movement, *Andante con moto* in A minor (2-4 time), is in a form which may be described as a free application of the sonata form, with some characteristics of the rondo. Seven introductory measures in the strings, in which the basses give hints at the approaching theme, lead to the announcement of the first theme by the oboe over a string accompaniment, the oboe being reinforced by the clarinet in the second phrase. This is immediately followed by the first subsidiary, a sunnier melody in A major, also given to the oboe and clarinet. Then follow fourteen measures of strong contrapuntal passage-work which have much the character of an orchestral *tutti* in a concerto; the passage runs on figures from the first theme and its subsidiary. Then the first theme, its subsidiary, and the *tutti* passage are repeated in a somewhat more elaborate shape, and still in the tonic, the first theme beginning in 3rds in the clarinets and bassoons, and its antithesis running to some charming contrapuntal developments between the oboe and clarinet, and an ecstatically beautiful counter-figure appearing in the bassoon at one point in the subsidiary. After the ensuing imitative contrapuntal *tutti* the first theme and its subsidiary appear once more in the tonic, in the same shape as the last time, but with some changes in the instrumentation. This continual harping on the first theme and its subsidiary, and always in the tonic, savors strongly of the rondo; it is like repeating three verses of a song to the same music. Now a short modulation in the basses, horns, and wood-wind to F major introduces the second theme, given out in three or four part polyphony by the strings and wood-wind, and briefly worked up by various orchestral groups. A short free episode on a melodious phrase that seems at first like a conclusion-theme, but soon falls back into the second theme again, leads to a transitional passage of soft harmonies, alternately in the violins and violas and the 'celli and double-basses, with syncopated high G's in the horns. One would now expect a free fantasia; but instead of it there comes a repetition of the first two periods of the first part of the movement (first theme, subsidiary, and *tutti* passage), in the tonic A minor and major, as before, but now with far more elaborate contrapuntal adornment, a new counter-figure in the trumpet and horn being especially noticeable in the first theme. At

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the second return of the *tutti* passage the imitative contrapuntal work is so extended as almost to amount to a free fantasia; it is followed by an enchanting little duet episode for oboe and 'celli, after which the second theme returns in the tonic A major, the theme being sung, now in octaves, now in harmony, by the wood-wind over a *pizzicato* bass and running counterpoint in sixteenth-notes in the second violins and violas, while the first violins play a syncopated *staccato* counter-theme. The development, save for the far more elaborate contrapuntal ornamentation, is almost exactly what it was in the first part of the movement, and leads to a very similar transitional passage; this in turn leads to a longish coda on the first theme and its subsidiary.

The third movement, Scherzo: *Allegro vivace* in C major (3-4 time), is absolutely regular in form, differing from the ordinary scherzi of the period, like the second movement in Beethoven's ninth symphony, by having two distinct themes and by its extremely extended development. By two distinct themes, I mean in the Scherzo itself, not counting the Trio. The thesis of each one of the two larger periods of the first theme is given out by all the strings in octaves, the antithesis by the wood-wind, horns, and kettle-drums in harmony. The second theme (in the dominant, G major) begins as an imitation (almost strict canon in the lower octave) between the first violins and 'celli, accompanied by the other strings, and is continued in B minor as a series of rising and falling arpeggj in all the strings in octaves; throughout its whole duration the wood-wind keeps insisting upon counter-figures taken from the first theme. All this material is worked out with exceeding elaborateness in the second section of the Scherzo, after the first repeat.

The Trio, in A major (3-4 time), is also very long, and consists in the working-out of a new, majestic, almost march-like theme by the wind instruments against a series of persistent, alternate, and interlocking arpeggj in the strings. It is followed by the regular repetition of the Scherzo.

The Finale (fourth movement), *Allegro vivace* in C major (2-4 time), is in the sonata form usually applied to first movements. It opens *fortissimo* with the brilliant first theme in the full orchestra, a sort of ideal, heroic quickstep, interspersed with galloping triplet figures in the strings. This is immediately followed by the first subsidiary, a more flowingly melodious phrase played in 3rds and 6ths by the wood-wind, with triplet figural embroidery in the violins, while the violas, basses, and horns keep repeating the rhythm of the initial figure of the first theme on a long dominant organ-point. This theme, which begins *piano* and is worked up in a long *crescendo* climax, begins in the tonic, then passes into the sub-dominant, and then returns to the tonic once more, to come to resounding closing cadence with reminiscences of the first theme. It is followed by some brilliant passage-work on figures from itself and the first theme, interspersed by rising and falling octave-passages in all the strings, the whole coming to a long-prepared and very definite cadence on the dominant, G major. Then comes the second theme in the dominant: a joyous melody sung in 3rds and 6ths by the wind instruments over a constantly moving arpeggio bass (at first *pizzicato*, then *col arco*), while the violins and violas keep incessantly repeating the galloping triplet figure already heard in parts of the first theme. The effect of this persistent rhythm may be likened to that of anything you please that goes rhythmically and at full speed: the gallop of a race-horse, the regular stride of a fast trotter, the rhythmic jar of an express train. The whole impression is one of animal or mechanical speed and joyous buoyancy. This second theme is worked up at enormous length and with ever-increasing brilliancy, occasional imitative rising and falling scale pas-

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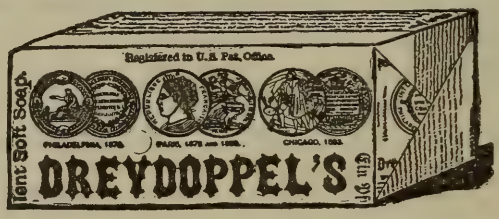
sages in the strings (in the nervous rhythm of a dotted eighth-note followed by a sixteenth) adding to the sense of hurry and bustle. A short conclusion-theme — a descending phrase based on a figure from the second theme — sets in at last, and proceeds in continuous *decrescendo* in the strings while the wood-wind keeps hinting once more at the rhythm of the initial figure of the first theme. This brings the first part of the movement to a close in the dominant; a repeat is marked in the score, but is seldom, if ever, made in performance, on account of the enormous length of the work.

The free fantasia begins with work on the conclusion-theme (in the wood-wind, over a sharply rhythmic accompaniment in the strings), which here assumes a form in which it reminds one rather forcibly of certain passages in the "Hymn to Joy" in Beethoven's ninth symphony. It is soon worked out in contrapuntal imitations in the strings in *tremolo* and wood-wind, making way after a while for a return of the second theme in the bass ('celli, double-basses, trombones, and horns), and its subsequent contrapuntal working-out. As this gradually dies away, scraps of the first theme begin cropping up in the strings, and soon the whole orchestra precipitates itself upon the first theme at the beginning of the third part of the movement, not in the tonic, however, but in the irregular key of E-flat major, its development passing through C minor and ending in G minor. The development of this third part is almost precisely the same as that of the first, but with the following differences of key: the first subsidiary now begins in G minor, then passes to B-flat major, then to D minor, then to F major, its closing development leading definitely to E major. The second theme enters regularly in the tonic, C major, in which key the conclusion-theme also appears. Then comes a long coda in which the conclusion-theme, second, and first themes are brilliantly worked up together to an overwhelming climax, the "Commendatore tread" of the initial figure of the second theme (*vide* Mozart's *Don Giovanni*) in repeated C's in all the strings, horns, and bassoons in octaves producing a noteworthy effect at one point.*

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The instrumentation is exceedingly brilliant, although curiously

*This wonderful passage must have suggested to Gounod his persistently repeated and enormously effective A–C in the final terzet in *Faust* just before the *cantilena* in G major, "*Anges purs, anges radieux!*" But the real original of the effect is undoubtedly to be found in the second Finale of *Don Giovanni*.

This is the 

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monotonous. The only piece of *cantilena* given to the violins in the whole symphony is the second theme of the Scherzo; all other *cantabile* phrases are given to wind instruments throughout. The use of the trombones is so frequent as to have been called excessive by some judges. But, if the instrumentation is out of the ordinary run, it should be remembered that the whole symphony is an utterly individual work, unlike anything else in all musical literature.

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Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

Germany	79	composers,	2,245	selections.
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"

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Belgium	4 composers,	22 selections.
Holland	2 "	6 "
Scotland	1 "	4 "

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended : —

Beethoven	384	Smetana	14
Wagner	266	MacDowell	14
Schumann	175	Foote	14
Mozart	174	Vieuxtemps	14
Brahms	159	Bizet	12
Schubert	150	Moszkowski	12
Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
Weber	104	Bargiel	12
Dvořák	88	Goetz	12
Berlioz	84	Gericke	12
Bach	74	Godard	12
Rubinstein	74	Meyerbeer	10
Saint-Saëns	72	Richard Strauss	10
Handel	60	Cowen	8
Haydn	60	Delibes	8
Chopin	52	Bennett	8
Goldmark	44	Glinka	8
Volkmann	44	Hiller	8
Raff	42	Franz Lachner	8
Bruch	41	Méhul	8
Tschaikowsky	40	Reinhold	8
Gluck	38	Sullivan	8
Spohr	34	Floersheim	8
Cherubini	30	D'Albert	6
Henschel	28	Bach, Ph. E.	6
Massenet	26	Borodin	6
Gade	26	Ernst	6
Grieg	24	Henselt	6
Gounod	22	Paganini	6
Paine	18	Pergolesi	6
Chadwick	18	Paderewski	6
Lalo	16	Loeffler	6
Reinecke	16	Rheinberger	6
Auber	14	Boieldieu	6

Four selections were played of each of the following composers : Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski ; and two each of the following : Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Hérold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Müller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zöllner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra, and one for 'cello and orchestra, and the latter a symphony and overture.

CONCERTO FOR PIANOFORTE, NO. 1, IN B-FLAT MINOR, OPUS 23.

PETER ILYITCH TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died at St. Petersburg on Nov. 7, 1893).

This concerto was publicly played for the first time on any stage in the Boston Music Hall by Hans von Bülow on October 25, 1875; the orchestra was conducted by Mr. B. J. Lang. This was probably the only time in the history of our city that an important work by a great, world-famous composer has been actually brought out here.* The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures — the opening horn-phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'celli. We had no idea of what von Bülow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertembheimer (von Bülow's business agent), as he passed through the hall. "Tschaikowsky, Tschaikowsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tschaikowsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tschaikowsky was *somebody*.

This first performance, which came just twenty-one years ago, wanting one day, was followed by others. Mr. Lang played it a year or two later at one of the old symphony concerts of the Harvard Musical Association, and again at the concert by the Boston Symphony Orchestra, given on February 21, 1885. It was last played here by Mme Helen Hopekirk, at the symphony concert of January 24, 1891.

The first movement begins with a long introduction, *Andante non troppo e molto maestoso* (3-4 time). This introduction is based and developed wholly on a theme of its own. It opens in B-flat minor with six measures of preluding by the full orchestra on the initial figure of the theme. given out *fortissimo* by all the horns in unison against crashing chords, This short prelude ends with a modulation to the relative D-flat major — in which key the introduction properly is — upon which the pianoforte

*There was another "first" connected with the history of this concerto: the first cablegram ever sent from Boston to Moscow was from von Bülow to Tschaikowsky, announcing the success of the work.

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comes in with great swept chords accompanying the majestic theme, which is sung by the first violins and 'celli in octaves, the wood-wind and horns supplying a background of sustained harmony. Then the pianoforte takes up the theme, with considerable figural ornamentation, against a *pizzicato* accompaniment in the strings and a background of sustained harmony in the clarinets, bassoons, and horn. But the solo instrument soon leaves the melody half-developed to work out a short unaccompanied cadenza on its initial figure; after which a series of close imitations on this figure between pianoforte and orchestra lead to a complete repetition of the great D-flat major theme by all the violins, violas, and 'celli in double octaves against sustained harmonies in the wood-wind and horns, *staccato* chords in the trumpets and trombones with short rolls on the kettle-drums, and a brilliant series of repeated chords (in the nervous rhythm of the dotted sixteenth and thirty-second) on the pianoforte. Then follows a brief coda, in which the theme dies away in the strings against descending arpeggj in full harmony in the pianoforte and ascending ones in the flutes and clarinet. Soft, solemn harmonies in the horns, trumpets, and trombones lead over to the key of B-flat minor and to the main body of the movement. This magnificent introduction was what first established Tschaikowsky's reputation here; a reputation which waned considerably during many succeeding years, until his *Romeo and Juliet* and *Pathetic* symphony came to restore it and raise it higher than ever.

The main body of the movement, *Allegro con spirito* in B-flat minor (4-4 time), opens with six measures of preliminary preluding of the pianoforte on the rhythm of the first theme — the peculiarly nervous, jerky rhythm of the first two eighth-notes of a triplet, followed by an eighth-rest; the same rhythm that we find in the famous violin accompaniment in the introduction to Wagner's *Tannhäuser* overture. With the seventh measure a string accompaniment in plain chords sets in, and the theme proper begins; a most original theme, full of rude Cossack uncouthness. Some transitional passage-work of the orchestra, accompanied by flowing arpeggj in the pianoforte, leads to a repetition of the theme by the solo instrument in rapid "double-shuffle" octaves against a *pizzicato* accompaniment in the strings. As the theme dies away in the depths of the pianoforte, the wood-wind and horns announce the expressive, sighing second theme — still in

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B-flat minor — which the solo instrument soon takes up and repeats by itself. Then the muted strings announce a sensuous, half-dreamy, half-caressing subsidiary in A-flat major (dominant of the relative major), the pianoforte coming in between the phrases with little sighing reminiscences of the second theme. This is followed by an extended development of the second theme by pianoforte and orchestra together, leading to a strong cadenza-like transitional passage, after which the sensuous subsidiary returns in the muted strings, now adorned with running counterpoint in triplets, and is further developed by pianoforte and orchestra together. Long flowing arpeggj of the solo instrument against sustained chords of A-flat major in the wood-wind and horns bring the first part of the movement to a calm, voluptuous close.

The free fantasia begins with a long-drawn contrapuntal working-out of figures from the subsidiary and the first theme by the orchestra, rising *crescendo e sempre più crescendo* to an overwhelming climax. Then the pianoforte sets in with a tremendous cadenza on figures from the second theme, from which a new motive is gradually developed and forthwith worked out with the greatest energy by solo instrument and orchestra together. After a while the working-out reverts to the subsidiary and first theme in the orchestra against brilliant passage-work in the pianoforte, until the first theme returns in its integrity in the tonic, in the shape in which it appeared on its second repetition in the first part of the movement.

Here the third part begins; its development differs somewhat from that of the first part. The second theme, which now appears in B-flat major, is far more extendedly treated, leading to a long cadenza (most of which is often cut out in performance); then the subsidiary returns, also in B-flat major, and is worked up in climax by pianoforte and orchestra as a conclusion-theme, this new development forming the coda of the movement.

The second movement, *Andantino semplice* in D-flat major (6-8 time), might almost be called a slow movement and scherzo in one. It begins with a simple little lullaby melody, sung by the flute to plain *pizzicato* chords in the muted strings; this melody is then repeated by the pianoforte to a somewhat more elaborate string accompaniment. Then follows a curious second theme, principally in D major,— it makes one think rather of the Christmas music of some weird *pifferari* of the Steppes,— given out first by the oboe, clarinets, and bassoons, then taken up by the pianoforte, while scraps of the tender first theme return in various orchestral instruments. Then the first theme returns in its integrity in D-flat major in the 'celli against an arpeggio accompaniment in the solo instrument. Now the tempo changes to *Allegro vivace assai*, and the key to D minor; we come to the second part of the movement — which, as I have said, might be called a scherzo in itself. After some tricksy preluding in the pianoforte, the violas and 'celli come in with the daintiest waltz-theme, which is worked up with considerable elaborateness by the strings, and now and then some of the wood-wind, against an undulating figural accompaniment in the solo instrument. Then, after a cadenza of the pianoforte, the simple lullaby

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melody of the first theme returns in the tonic, D-flat major, and is developed rather more elaborately than before by pianoforte and orchestra.

The third movement, *Allegro con fuoco* in B-flat minor (3-4 time), is a furious rondo on three themes. The first of these is in B-flat minor, a sort of wild dance, full of Cossack fierceness and noted for its rhythmic persistency. The second, in G-flat major, is in much the same rhythm, but more triumphant in character — if not without a certain quasi-plebeian boisterousness. The third makes its first appearance far later on in the movement; it comes in the violins, in E-flat major; it might be called the "apotheosis" theme of the movement. These three themes are most elaborately worked out, in pretty strict accordance with the traditional rules — and in absolute accord with the intrinsic character — of the rondo.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Hans von Bülow.

'Invitation to the Dance," Op. 65. . Karl Maria von Weber.

(Scored for Orchestra by Hector Berlioz.)

Weber's pianoforte piece, *Aufforderung zum Tanz* (*Invitation à la Valse*), has been an almost universal favorite ever since he wrote it in 1819 and dedicated it to his Caroline. Strange to say, however, it has been more popular in the concert-room in the form of transcriptions than in its original shape. Of the many transcriptions made of it, four are particularly noteworthy: a version for pianoforte solo, with somewhat larger and more modern treatment of the instrument, made by Adolf Henselt; a masterly transcription for two pianofortes for eight hands, made by Otto Dresel; a highly ornamented version for pianoforte solo, "with arabesques for concert performance," made by Carl Tausig; and the present orchestral version by Hector Berlioz. This transcription of Berlioz's has quite a history, which I will let Berlioz himself relate.

I had just got back from this long peregrination in Germany, when M. Pillet, director of the Opéra, formed the project of mounting the *Freischütz*. But the musical numbers in this work are preceded and followed by prose dialogue, as in our *opéras-comiques*, and, as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. M. Pillet proposed this task to me.

— "I don't think," I answered him, "that the recitatives you wish ought to be added to the *Freischütz;* still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his masterpiece, I accept your offer; but on one condition: the *Freischütz* shall be given absolutely as it stands, without changing anything either in the libretto or the music."

— "That is just what I mean to do," replied M. Pillet; "do you think me the man to renew the scandals of *Robin des Bois?*" *

— "Very well. In that case, I will set to work."

. . . . . .

They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the *Invitation à la valse*, and scored that remaining piece for orchestra.

So we owe this transcription of Berlioz's to the stern law of the Paris Académie de Musique, which forbids any opera being given there in which there is no ballet.

The composition is in D-flat major in the original pianoforte version; but Berlioz transposed it to D major for greater brilliancy of orchestral effect.

It begins with a slow introduction, *Moderato* (3-4 time), which is the real "invitation." The 'celli invite, the wood-wind responds, in graceful musical

* The *Freischütz*, not in its original beauty, but mutilated, vulgarized, tortured, and insulted in a thousand ways by an arranger, the *Freischütz* transformed into *Robin des Bois* was given at the Odéon.— Berlioz, *Mémoires*.

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dialogue; at last you seem to hear the dancers take their place on the ball-room floor, and the waltz begins.

The main body of the composition, *Allegro vivace* (3-4, waltz, time), is much more of the nature of the modern Strauss waltz than of the older *Ländler*. The rhythmic unit is the dotted half-note, and the phrases develop by groups of four measures. The first theme, with its brilliant, pompous thesis and coyly fascinating antithesis, alternates with a rapidly running subsidiary, the period closing with a double repeat of the thesis of the first theme. Then follows a most seductive, undulating second theme, still in the tonic, which is developed at considerable length. Then comes an episode — a sort of trio — on a new theme in F-sharp minor, with a subsidiary phrase in D-flat major. This is followed by some developments in graceful passage-work, leading to a return of the antithesis of the first theme in D-flat major and then to a third part which corresponds to the first, in which the first theme, first subsidiary, and second theme were originally presented. A brilliant coda closes the movement, to which are appended eleven measures in the original *Moderato* tempo of the introduction: you hear the cavalier lead his lady back to her seat, and, with a bow and courtesy, both part.*

This piece is scored for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 2 harps, and the usual strings.

* Audiences are queer things. I have heard the *Aufforderung zum Tanz* given repeatedly, in one version or another, in Germany, France, England, and this country. But only once have I heard an audience wait for the poetic little *Moderato* exordium of the piece; with this one exception, the applause has come as soon as the *Allegro* was over. This single exception in my experience was when Tausig played his version at the Singakademie in Berlin; and, in his version, the *Moderato* exordium *is omitted*. The audience waited in breathless silence, and only began clapping when they found that nothing more was coming.

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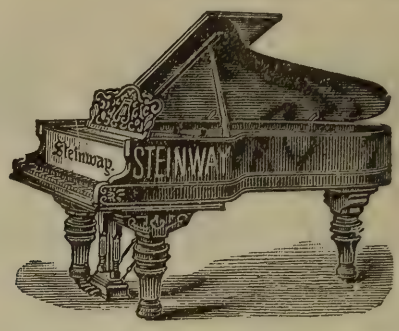

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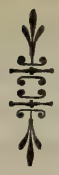

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Chopin - - - - - Concerto in E minor, No. 1, Op. 11

I. Allegro maestoso.
II. Romance, Larghetto.
III. Rondo vivace.

Karl Maria von Weber - - - - "Invitation to the Dance"

(Scored for Orchestra by HECTOR BERLIOZ.)

Intermission.

Franz Schubert - - - - - Symphony No. 9, in C major

I.	Andante (C major)	2-2
	Allegro, ma non troppo (C major)	2-2
II.	Andante con moto (A minor)	2-4
III.	Scherzo: Allegro vivace (C major)	3-4
	Trio (A major)	3-4
IV.	Finale: Allegro vivace (C major)	2-4

Soloist, Mr. MORIZ ROSENTHAL.

THE PIANOFORTE IS A STEINWAY.

Alexis-Emmanuel Chabrier was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and died in Paris on September 15, 1894. He was educated at the Lycée Saint-Louis in Paris, and, on leaving that establishment, entered the École de Droit with the intention of following the profession of the law. He afterwards became an employee at the Ministère de l'Intérieur. But he had always shown a fondness for music; even while at the Lycée Saint-Louis he took pianoforte lessons of Edouard Wolff, and afterwards studied harmony and counterpoint under Aristide Hignard. But he was really for the most part self-taught, even after he decided to quit the law and adopt music as his profession. He first attracted notice as a composer with two operettas: *l'Étoile*, brought out at the Bouffes-Parisiens on November 28, 1877, and *l'Éducation manquée*, given at the Cercle de la Presse on May 1, 1879. It seems to have been the temporary success of these little works that induced him to give himself up wholly to music as a calling. In 1881 he came out with a suite of pianoforte pieces entitled *Dix Pièces pittoresques;* and in the fall of 1883 published an orchestral rhapsody on original Spanish airs, called *España.* This latter had a striking success at the concerts at the Château d'Eau. In 1884 he entered this establishment as chorus-master; here he helped Lamoureux produce the first two acts of Wagner's *Tristan und Isolde.* He also brought out a scene for mezzo-soprano and female chorus, *la Sulamite*, on March 15, 1885, and selections from his opera of *Gwendoline.* Shortly after this he threw up his position at the Château d'Eau. His *Gwendoline* was brought out entire at the Théâtre de la Monnaie in Brussels on April 10, 1886. A larger and more important work, *le Roi malgré lui*, was brought out at the Opéra-Comique in Paris on May 18, 1887; its run was stopped after the third performance by the burning of the theatre on the night of May 25; but the opera was considered sufficiently successful to warrant its revival on November 16, after the Opéra-Comique had taken up its quarters at the old Théâtre-Lyrique. Chabrier was one of the more prominent lights of the new French school; he was a master of orchestration and especially noted for his skill in making the most of his ideas. He has been charged, however, with a certain vagueness of artistic purpose; he certainly gave signs of following very different and mutually irreconcilable musical tendencies in his works, and it is probable that he died before he had really crystallized an individual style of his own.

Overture to "Gwendoline" . . . . . Emmanuel Chabrier.

This overture, *Allegro con fuoco* in C minor (2-2 and 6-4 time), presents the extended continuous development of a few pregnant phrases which are so closely related to one another that one is somewhat in doubt whether to recognize them as independent themes or as rhythmic and melodic variants of one and the same central idea. The form is quite free, and the development exceedingly elaborate and protracted. It is almost needless to

say that the composition does not lend itself readily to technical analysis. Yet, like some orchestral movements by Richard Wagner, its form is none the less coherent and well-balanced for departing from traditional norms.

This overture of Chabrier's is the first extended composition by a Frenchman in which the present writer has been able to trace anything more intrinsic than a merely "theoretical" influence of Wagner. Not a few noted composers of the modern French school have given evidence in their works of having been more or less influenced by Wagner's theories, even by his example — in so far as it reflects those theories. But the Wagnerian influence to be traced in this work of Chabrier's seems something more immediate and personal; it seems to show Chabrier to have been under the influence, not only of Wagner's theories, but of his individual style, his methods, and harmonic habits. That other French composers should not have shown anything similar, is by no means strange; for nothing could be more antipodally opposed than Wagner's style — in his third manner — and that of the general run of French opera-writers.

The instrumentation of the overture to "Gwendoline" is of the fullest, richest, most sonorous description. Here, too, Chabrier follows Wagner more closely and sympathetically than he does Berlioz — the great model of most of his fellow-countrymen. The overture is scored for 2 flutes, 1 piccolo-flute, 1 oboe, 1 English-horn, 2 clarinets, 1 bass-clarinet, 4 horns, 3 bassoons, 2 cornets, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of patent kettle-drums (the tuning of which can be quickly changed), bass-drum and cymbals, triangle, 2 harps, and the usual strings. The score bears no dedication.

CONCERTO FOR PIANOFORTE, IN E MINOR, OP. 11. . . . . CHOPIN.

Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment, and these represent his only orchestral compositions.

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Ehlert, in one of his discriminating essays, says: "Chopin felt himself compelled to satisfy all demands exacted of a pianist, and write the unavoidable pianforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score . . . he must touch the keys by himself, without being called upon to heed the player sitting next him."

While Liszt denies the concertos equal individuality with the *ballades*, *mazourkas*, *waltzes*, and *polonaises*, he says: "Nevertheless, these efforts are distinguished by a rare nobility of style, and certain passages of high interest and movements of surprising grandeur of thought."

In the London *Athenæum* of May 6, 1848, Mr. Chorley writes in this manner of Chopin and his compositions: "It is true that M. Chopin's notation is by fits, needlessly teasing; that his harmonies, from time to time are such as require his own sliding, smooth, delicate fingers to carry off. It is true that old-fashioned, steady pianoforte players, who have no touch of waywardness, or gypsy wildness, or insanity, in their treatment of the instrument, will point to single bars with M. Burchell's monosyllable — utterly unable, moreover, to make anything of the whole. But there is a world of real as well as of *affected* romance in art; and although no wise man could confine himself exclusively to this, no liberal one will refuse to enter it in turn. And seeing that nothing stands still, or is exactly reproduced, and believing that romantic music appears so simultaneously just now in all the countries of Europe as to indicate a desire that will have satisfaction, such individual reveries, such delicately tinted sketches, such melodies near akin to the æolian harp's caprices as M. Chopin gives us, must be allowed to possess the general value of artistic significance and consistency, as well as an exquisite charm for particular listeners, when in a particular mood. He is distinctly, gracefully, poetically natural; and therefore well worth studying in his writings."

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A somewhat warmer writer among ourselves, Mr. Van Cleve, says of the Concerto in E minor: "This is justly regarded by all pianists as one of the very noblest and most poetic compositions in the entire literature of their instrument. The brilliant runs, the ravishing melodies, the dazzling passages of bravura, the aërial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense." It was, strange to say, one of the early works of Chopin, and when he, at the age of twenty, played it in Vienna, the style was so utterly original that the big-wigs were not a little perplexed by all these new effects. The orchestral part is by no means equal in beauty to the solo part; yet it has some exquisite effects, such as that of the French horns taking a third, which they sustain, while the bassoons flow in with the same, and later the flutes, with the clarinets. Then the mellow French horns have a divine counter melody against the *cantabile* theme of the first *allegro*, and the effect of the muted string accompaniment in the romanza is inexpressibly lovely.

ENTR'ACTE.

FIFTEEN YEARS' RECORD OF THE BOSTON SYMPHONY ORCHESTRA IN BOSTON.

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Performances				752
Total number of composers				163
Total number of selections				3,313
Orchestral selections				2,270
Solo selections				1,043
Instrumental solos				543
Vocal solos				500
Germany	79	composers,	2,245	selections.
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"

Belgium	4 composers,	22 selections.
Holland	2 "	6 "
Scotland	1 "	4 "

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended : —

Beethoven	384	Volkmann	44
Wagner	266	Raff	42
Schumann	175	Bruch	41
Mozart	174	Tschaikowsky	40
Brahms	159	Gluck	38
Schubert	150	Spohr	34
Mendelssohn	140	Cherubini	30
Liszt	118	Henschel	28
Weber	104	Massenet	26
Dvořák	88	Gade	26
Berlioz	84	Grieg	24
Bach	74	Gounod	22
Rubinstein	74	Paine	18
Saint-Saëns	72	Chadwick	18
Handel	60	Lalo	16
Haydn	60	Reinecke	16
Chopin	52	Auber	14
Goldmark	44	Smetana	14

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7.00 p.m. "FEDERAL EXPRESS." Pullman Vestibuled Buffet Sleeping Cars, and Day Coaches. (Daily, Sundays included.) RETURNING, leave Washington 3.15 p.m. daily; Philadelphia 6.50 p.m. daily, Sundays included.

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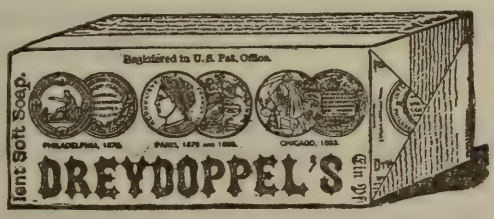
MacDowell	14	Hiller	8
Foote	14	Franz Lachner	8
Vieuxtemps	14	Méhul	8
Bizet	12	Reinhold	8
Moszkowski	12	Sullivan	8
Svendsen	12	Floersheim	8
Fuchs	12	D'Albert	6
Bargiel	12	Bach, Ph. E.	6
Goetz	12	Borodin	6
Gericke	12	Ernst	6
Godard	12	Henselt	6
Meyerbeer	10	Paganini	6
Richard Strauss	10	Pergolesi	6
Cowen	8	Paderewski	6
Delibes	8	Loeffler	6
Bennett	8	Rheinberger	6
Glinka	8	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Hérold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Müller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zöllner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra, and one for 'cello and orchestra, and the latter a symphony and overture.

This is the 

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DREYDOPPEL—SOAP.

"INVITATION TO THE DANCE," OP. 65. . KARL MARIA VON WEBER.

(Scored for Orchestra by HECTOR BERLIOZ.)

Weber's pianoforte piece, *Aufforderung zum Tanz* (*Invitation à la Valse*), has been an almost universal favorite ever since he wrote it in 1819 and dedicated it to his Caroline. Strange to say, however, it has been more popular in the concert-room in the form of transcriptions than in its original shape. Of the many transcriptions made of it, four are particularly noteworthy: a version for pianoforte solo, with somewhat larger and more modern treatment of the instrument, made by Adolf Henselt; a masterly transcription for two pianofortes for eight hands, made by Otto Dresel; a highly ornamented version for pianoforte solo, "with arabesques for concert performance," made by Carl Tausig; and the present orchestral version by Hector Berlioz. This transcription of Berlioz's has quite a history, which I will let Berlioz himself relate.

I had just got back from this long peregrination in Germany, when M. Pillet, director of the Opéra, formed the project of mounting the *Freischütz*. But the musical numbers in this work are preceded and followed by prose dialogue, as in our *opéras-comiques*, and, as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. M. Pillet proposed this task to me.

—"I don't think," I answered him, "that the recitatives you wish ought to be added to the *Freischütz;* still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his masterpiece, I accept your offer; but on one condition: the *Freischütz* shall be given absolutely as it stands, without changing anything either in the libretto or the music."

—"That is just what I mean to do," replied M. Pillet; "do you think me the man to renew the scandals of *Robin des Bois?*" *

—"Very well. In that case, I will set to work."

. . . . . .

* The *Freischütz*, not in its original beauty, but mutilated, vulgarized, tortured, and insulted in a thousand ways by an arranger, the *Freischütz* transformed into *Robin des Bois* was given at the Odéon.— BERLIOZ, *Mémoires.*

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They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the *Invitation à la valse*, and scored that remaining piece for orchestra.

So we owe this transcription of Berlioz's to the stern law of the Paris Académie de Musique, which forbids any opera being given there in which there is no ballet.

The composition is in D-flat major in the original pianoforte version; but Berlioz transposed it to D major for greater brilliancy of orchestral effect.

It begins with a slow introduction, *Moderato* (3-4 time), which is the real "invitation." The 'celli invite, the wood-wind responds, in graceful musical dialogue; at last you seem to hear the dancers take their place on the ball-room floor, and the waltz begins.

The main body of the composition, *Allegro vivace* (3-4, waltz, time), is much more of the nature of the modern Strauss waltz than of the older *Ländler*. The rhythmic unit is the dotted half-note, and the phrases develop by groups of four measures. The first theme, with its brilliant, pompous thesis and coyly fascinating antithesis, alternates with a rapidly running subsidiary, the period closing with a double repeat of the thesis of the first theme. Then follows a most seductive, undulating second theme, still in the tonic, which is developed at considerable length. Then comes an episode — a sort of trio — on a new theme in F-sharp minor, with a subsidiary phrase in D-flat major. This is followed by some developments in graceful passage-work, leading to a return of the antithesis of the first theme in D-flat major and then to a third part which corresponds to the first, in which the first theme, first subsidiary, and second theme were originally presented. A brilliant coda closes the movement, to which are appended eleven measures in the original *Moderato* tempo of the introduction: you hear the cavalier lead his lady back to her seat, and, with a bow and courtesy, both part.*

This piece is scored for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 2 harps, and the usual strings.

Symphony No. 9, in C major . . . . . Franz Schubert.

This symphony was written in 1828; it was never performed in the composer's lifetime, and nothing was known of it till the MS. score was discovered in Vienna, long after Schubert's death, by Sir George Grove. It is at once the longest and the most important of Schubert's symphonies.

* Audiences are queer things. I have heard the *Aufforderung zum Tanz* given repeatedly, in one version or another, in Germany, France, England, and this country. But only once have I heard an audience wait for the poetic little *Moderato* exordium of the piece; with this one exception, the applause has come as soon as the *Allegro* was over. This single exception in my experience was when Tausig played his version at the Singakademie in Berlin; and, in his version, the *Moderato* exordium *is omitted*. The audience waited in breathless silence, and only began clapping when they found that nothing more was coming.

The first movement begins with a long, slow introduction, *Andante* in C major (2-2 time), which is based on a theme of its own; this theme is first given out by two horns in unison, and wholly without accompaniment. It is then taken up by the oboes, clarinets, and bassoons in harmony over a contrapuntal *pizzicato* accompaniment in the strings, and then further developed by the violas and 'celli *divisi*, to a similar accompaniment. Then follows a longish passage of working-out in the full orchestra, leading to a return of the theme in its integrity in the oboes, clarinets, and bassoons in harmony over a contrapuntal bass in the violas, 'celli, and double-basses *pizzicati* and running imitative counterpoint (almost canon in the 5th below) in triplets in the first and second violins *col arco*. Toward the end of this return of the theme the development grows more stormy, harsh discords in the full orchestra over a figure in the basses and horns, premonitory of the theme of the ensuing *Allegro*, lead to the main body of the movement.

This *Allegro, ma non troppo*, in C major (2-2 time), begins immediately with the first theme; the first half of each phrase of the thesis is given in *forte* by all the strings, horns, and kettle-drums in octaves, and the second half in tremulous triplets, *piano e crescendo*, by the wood-wind and horns; the short antithesis comes *forte* in the full orchestra (without trombones). This announcement of the first theme is followed by a subsidiary period of imitative contrapuntal passage-work in the strings (later in the strings and trombones) against a tremulous background of repeated triplets in the wind. This period ends very definitely with a full cadence in the tonic C major. A brief modulation to E minor leads to the entrance of the second theme, a melody of rather Scotch character, given in *staccato* 3rds and 6ths by the oboes and bassoons, then by the flutes and clarinets, over a rustling arpeggio accompaniment in the strings, with a background of richer color in the trombones and horns. The development of this theme is exceedingly extended and after a while assumes the character of actual working-out, the trombones coming in softly in unison from time to time with scraps of the theme of the introductory *Andante*. This extended development of the second theme brings the first part of the movement to a close with a strong cadence in the dominant (G major), there being no conclusion-theme. This first part is forthwith repeated.

The free fantasia is quite long and elaborate, the first and second themes of the *Allegro* and the theme of the introductory *Andante* appearing in the working-out, with frequent hints at (at least the rhythm of) the first subsidiary.

The third part of the movement begins *piano* with the return of the first theme in the tonic; it is almost an exact reproduction of the first part, save for the regulation changes of key, the second theme now appearing in the tonic C minor; even the long and elaborate development of this theme is repeated in almost exactly its original shape. The glowing cadence at the end, now in C major, leads to a long and extremely brilliant coda on the first subsidiary, some of the features of which are taken and enlarged from

the composer's overture *in the Italian style* in D major. This long and overwhelmingly brilliant climax closes with a resounding reassertion of the theme of the introductory *Andante.*

The second movement, *Andante con moto* in A minor (2-4 time), is in a form which may be described as a free application of the sonata form, with some characteristics of the rondo. Seven introductory measures in the strings, in which the basses give hints at the approaching theme, lead to the announcement of the first theme by the oboe over a string accompaniment, the oboe being reinforced by the clarinet in the second phrase. This is immediately followed by the first subsidiary, a sunnier melody in A major, also given to the oboe and clarinet. Then follow fourteen measures of strong contrapuntal passage-work which have much the character of an orchestral *tutti* in a concerto; the passage runs on figures from the first theme and its subsidiary. Then the first theme, its subsidiary, and the *tutti* passage are repeated in a somewhat more elaborate shape, and still in the tonic, the first theme beginning in 3rds in the clarinets and bassoons, and its antithesis running to some charming contrapuntal developments between the oboe and clarinet, and an ecstatically beautiful counter-figure appearing in the bassoon at one point in the subsidiary. After the ensuing imitative contrapuntal *tutti* the first theme and its subsidiary appear once more in the tonic, in the same shape as the last time, but with some changes in the instrumentation. This continual harping on the first theme and its subsidiary, and always in the tonic, savors strongly of the rondo; it is like repeating three verses of a song to the same music. Now a short modulation in the basses, horns, and wood-wind to F major introduces the second theme, given out in three or four part polyphony by the strings and wood-wind, and briefly worked up by various orchestral groups. A short free episode on a melodious phrase that seems at first like a conclusion-theme, but soon falls back into the second theme again, leads to a transitional passage of soft harmonies, alternately in the violins and violas and the 'celli and double-basses, with syncopated high G's in the horns. One would now expect a free fantasia; but instead of it there comes a repetition of the first two periods of the first part of the movement (first theme, subsidiary, and *tutti* passage), in the tonic A minor and major, as before, but now with far more elaborate contrapuntal adornment, a new counter-figure in the trumpet and horn being especially noticeable in the first theme. At the second return of the *tutti* passage the imitative contrapuntal work is so extended as almost to amount to a free fantasia; it is followed by an enchanting little duet episode for oboe and 'celli, after which the second theme returns in the tonic A major, the theme being sung, now in octaves, now in harmony, by the wood-wind over a *pizzicato* bass and running counterpoint in sixteenth-notes in the second violins and violas, while the first violins play a syncopated *staccato* counter-theme. The development, save for the far more elaborate contrapuntal ornamentation, is almost exactly what it was in the first part of the movement, and leads to a very similar transitional passage; this in turn leads to a longish coda on the first theme and its subsidiary.

The third movement, Scherzo: *Allegro vivace* in C major (3-4 time), is absolutely regular in form, differing from the ordinary scherzi of the period, like the second movement in Beethoven's ninth symphony, by having two distinct themes and by its extremely extended development. By two distinct themes, I mean in the Scherzo itself, not counting the Trio. The thesis of each one of the two larger periods of the first theme is given out

by all the strings in octaves, the antithesis by the wood-wind, horns, and kettle-drums in harmony. The second theme (in the dominant, G major) begins as an imitation (almost strict canon in the lower octave) between the first violins and 'celli, accompanied by the other strings, and is continued in B minor as a series of rising and falling arpeggj in all the strings in octaves; throughout its whole duration the wood-wind keeps insisting upon counter-figures taken from the first theme. All this material is worked out with exceeding elaborateness in the second section of the Scherzo, after the first repeat.

The Trio, in A major (3-4 time), is also very long, and consists in the working-out of a new, majestic, almost march-like theme by the wind instruments against a series of persistent, alternate, and interlocking arpeggj in the strings. It is followed by the regular repetition of the Scherzo.

The Finale (fourth movement), *Allegro vivace* in C major (2-4 time), is in the sonata form usually applied to first movements. It opens *fortissimo* with the brilliant first theme in the full orchestra, a sort of ideal, heroic quickstep, interspersed with galloping triplet figures in the strings. This is immediately followed by the first subsidiary, a more flowingly melodious phrase played in 3rds and 6ths by the wood-wind, with triplet figural embroidery in the violins, while the violas, basses, and horns keep repeating the rhythm of the initial figure of the first theme on a long dominant organ-point. This theme, which begins *piano* and is worked up in a long *crescendo* climax, begins in the tonic, then passes into the sub-dominant, and then returns to the tonic once more, to come to resounding closing cadence with reminiscences of the first theme. It is followed by some brilliant passage-work on figures from itself and the first theme, interspersed by rising and falling octave-passages in all the strings, the whole coming to a long-prepared and very definite cadence on the dominant, G major. Then comes the second theme in the dominant: a joyous melody sung in 3rds and 6ths by the wind instruments over a constantly moving arpeggio bass (at first *pizzicato*, then *col arco*), while the violins and violas keep incessantly repeating the galloping triplet figure already heard in parts of the first theme. The effect of this persistent rhythm may be likened to that of anything you please that goes rhythmically and at full speed: the gallop of a race-horse, the regular stride of a fast trotter, the rhythmic jar of an express train. The whole impression is one of animal or mechanical speed and joyous buoyancy. This second theme is worked up at enormous length and with ever-increasing brilliancy, occasional imitative rising and falling scale passages in the strings (in the nervous rhythm of a dotted eighth-note followed by a sixteenth) adding to the sense of hurry and bustle. A short conclusion-theme — a descending phrase based on a figure from the second theme — sets in at last, and proceeds in continuous *decrescendo* in the strings while the wood-wind keeps hinting once more at the rhythm of the initial figure of the first theme. This brings the first part of the movement to a close in the dominant; a repeat is marked in the score, but is seldom, if ever, made in performance, on account of the enormous length of the work.

The free fantasia begins with work on the conclusion-theme (in the wood-wind, over a sharply rhythmic accompaniment in the strings), which here assumes a form in which it reminds one rather forcibly of certain passages in the "Hymn to Joy" in Beethoven's ninth symphony. It is soon worked out in contrapuntal imitations in the strings in *tremolo* and wood-wind, making way after a while for a return of the second theme in the bass ('celli, double-basses, trombones, and horns), and its subsequent contrapuntal working-out. As this gradually dies away, scraps of the first theme begin cropping up in the strings, and soon the whole orchestra precipitates

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itself upon the first theme at the beginning of the third part of the movement, not in the tonic, however, but in the irregular key of E-flat major, its development passing through C minor and ending in G minor. The development of this third part is almost precisely the same as that of the first, but with the following differences of key: the first subsidiary now begins in G minor, then passes to B-flat major, then to D minor, then to F major, its closing development leading definitely to E major. The second theme enters regularly in the tonic, C major, in which key the conclusion-theme also appears. Then comes a long coda in which the conclusion-theme, second, and first themes are brilliantly worked up together to an overwhelming climax, the "Commendatore tread" of the initial figure of the second theme (*vide* Mozart's *Don Giovanni*) in repeated C's in all the strings, horns, and bassoons in octaves producing a noteworthy effect at one point.*

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The instrumentation is exceedingly brilliant, although curiously monotonous. The only piece of *cantilena* given to the violins in the whole symphony is the second theme of the Scherzo; all other *cantabile* phrases are given to wind instruments throughout. The use of the trombones is so frequent as to have been called excessive by some judges. But, if the instrumentation is out of the ordinary run, it should be remembered that the whole symphony is an utterly individual work, unlike anything else in all musical literature.

*This wonderful passage must have suggested to Gounod his persistently repeated and enormously effective A–C in the final terzet in *Faust* just before the *cantilena* in G major, "*Anges purs, anges radieux!*" But the real original of the effect is undoubtedly to be found in the second Finale of *Don Giovanni*.

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Saturday Evening, November 14, At Eight.

PROGRAMME.

Emmanuel Chabrier - - - - Overture to "Gwendoline"
(First Time.)

Peter Ilyitch Tschaikowsky - - - Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I.	Andante non troppo e molto maestoso (B-flat minor)	3-4
	Allegro con spirito (B-flat minor) - - - - -	4-4
II.	Andantino semplice (D-flat major) - - - - -	6-8
	Allegro vivace assai (D minor) - - - - - -	6-8
III.	Allegro con fuoco (B-flat minor) - - - - -	3-4

Karl Maria von Weber - - - - Overture, "Abu Hassan"
(First Time.)

Louis-Albert Bourgault-Ducoudray - - "The Burial of Ophelia"
(First Time.)

Karl Maria von Weber - - - - "Invitation to the Dance"
(Scored for Orchestra by HECTOR BERLIOZ.)

Ludwig van Beethoven - - Symphony No. 8, in F major, Op. 93

I.	Allegro vivace e con brio (F major) - - - - -	3-4
II.	Allegretto scherzando (B-flat major) - - - -	2-4
III.	Tempo di Menuetto (F major) - - - - - -	3-4
IV.	Allegro vivace (F major) - - - - - - - -	2-2

Soloist, Mr. MARTINUS SIEVEKING.

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ALEXIS-EMMANUEL CHABRIER was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and died in Paris on September 15, 1894. He was educated at the Lycée Saint-Louis in Paris, and, on leaving that establishment, entered the École de Droit with the intention of following the profession of the law. He afterwards became an employee at the Ministère de l'Intérieur. But he had always shown a fondness for music; even while at the Lycée Saint-Louis he took pianoforte lessons of Edouard Wolff, and afterwards studied harmony and counterpoint under Aristide Hignard. But he was really for the most part self-taught, even after he decided to quit the law and adopt music as his profession. He first attracted notice as a composer with two operettas: *l'Étoile*, brought out at the Bouffes-Parisiens on November 28, 1877, and *l'Éducation manquée*, given at the Cercle de la Presse on May 1, 1879. It seems to have been the temporary success of these little works that induced him to give himself up wholly to music as a calling. In 1881 he came out with a suite of pianoforte pieces entitled *Dix Pièces pittoresques;* and in the fall of 1883 published an orchestral rhapsody on original Spanish airs, called *España.* This latter had a striking success at the concerts at the Château d'Eau. In 1884 he entered this establishment as chorus-master; here he helped Lamoureux produce the first two acts of Wagner's *Tristan und Isolde.*

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He also brought out a scene for mezzo-soprano and female chorus, *la Sulamite*, on March 15, 1885, and selections from his opera of *Gwendoline*. Shortly after this he threw up his position at the Château d'Eau. His *Gwendoline* was brought out entire at the Théâtre de la Monnaie in Brussels on April 10, 1886. A larger and more important work, *le Roi malgré lui*, was brought out at the Opéra-Comique in Paris on May 18, 1887; its run was stopped after the third performance by the burning of the theatre on the night of May 25; but the opera was considered sufficiently successful to warrant its revival on November 16, after the Opéra-Comique had taken up its quarters at the old Théâtre-Lyrique. Chabrier was one of the more prominent lights of the new French school; he was a master of orchestration and especially noted for his skill in making the most of his ideas. He has been charged, however, with a certain vagueness of artistic purpose; he certainly gave signs of following very different and mutually irreconcilable musical tendencies in his works, and it is probable that he died before he had really crystallized an individual style of his own.

OVERTURE TO "GWENDOLINE" . . . . . EMMANUEL CHABRIER.

This overture, *Allegro con fuoco* in C minor (2-2 and 6-4 time), presents the extended continuous development of a few pregnant phrases which are so closely related to one another that one is somewhat in doubt whether to recognize them as independent themes or as rhythmic and melodic variants of one and the same central idea. The form is quite free, and the development exceedingly elaborate and protracted. It is almost needless to say that the composition does not lend itself readily to technical analysis. Yet, like some orchestral movements by Richard Wagner, its form is none the less coherent and well-balanced for departing from traditional norms.

This overture of Chabrier's is the first extended composition by a Frenchman in which the present writer has been able to trace anything

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more intrinsic than a merely "theoretical" influence of Wagner. Not a few noted composers of the modern French school have given evidence in their works of having been more or less influenced by Wagner's theories, even by his example — in so far as it reflects those theories. But the Wagnerian influence to be traced in this work of Chabrier's seems something more immediate and personal; it seems to show Chabrier to have been under the influence, not only of Wagner's theories, but of his individual style, his methods, and harmonic habits. That other French composers should not have shown anything similar, is by no means strange; for nothing could be more antipodally opposed than Wagner's style — in his third manner — and that of the general run of French opera-writers.

The instrumentation of the overture to "Gwendoline" is of the fullest, richest, most sonorous description. Here, too, Chabrier follows Wagner more closely and sympathetically than he does Berlioz — the great model of most of his fellow-countrymen. The overture is scored for 2 flutes, 1 piccolo-flute, 1 oboe, 1 English-horn, 2 clarinets, 1 bass-clarinet, 4 horns, 3 bassoons, 2 cornets, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of patent kettle-drums (the tuning of which can be quickly changed), bass-drum and cymbals, triangle, 2 harps, and the usual strings. The score bears no dedication.

Concerto for Pianoforte, No. 1, in B-flat minor, Opus 23.

Peter Ilyitch Tschaikowsky.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died at St. Petersburg on Nov. 7, 1893).

This concerto was publicly played for the first time on any stage in the Boston Music Hall by Hans von Bülow on October 25, 1875; the orchestra was conducted by Mr. B. J. Lang. This was probably the only time in the history of our city that an important work by a great, world-famous composer has been actually brought out here.* The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures — the opening horn-phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'celli. We had no idea of what von Bülow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertembheimer (von Bülow's business agent), as he passed through the hall. "Tschaikowsky, Tschaikowsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tschaikowsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tschaikowsky was *somebody*.

*There was another "first" connected with the history of this concerto: the first cablegram ever sen from Boston to Moscow was from von Bülow to Tschaikowsky, announcing the success of the work.

This first performance, which came just twenty-one years ago, wanting one day, was followed by others. Mr. Lang played it a year or two later at one of the old symphony concerts of the Harvard Musical Association, and again at the concert by the Boston Symphony Orchestra, given on February 21, 1885. It was last played here by Mme Helen Hopekirk, at the symphony concert of January 24, 1891.

The first movement begins with a long introduction, *Andante non troppo e molto maestoso* (3-4 time). This introduction is based and developed wholly on a theme of its own. It opens in B-flat minor with six measures of preluding by the full orchestra on the initial figure of the theme. given out *fortissimo* by all the horns in unison against crashing chords, This short prelude ends with a modulation to the relative D-flat major — in which key the introduction properly is — upon which the pianoforte comes in with great swept chords accompanying the majestic theme, which is sung by the first violins and 'celli in octaves, the wood-wind and horns supplying a background of sustained harmony. Then the pianoforte takes up the theme, with considerable figural ornamentation, against a *pizzicato* accompaniment in the strings and a background of sustained harmony in the clarinets, bassoons, and horn. But the solo instrument soon leaves the melody half-developed to work out a short unaccompanied cadenza on its initial figure; after which a series of close imitations on this figure between pianoforte and orchestra lead to a complete repetition of the great D-flat major theme by all the violins, violas, and 'celli in double octaves against sustained harmonies in the wood-wind and horns, *staccato* chords in the trumpets and trombones with short rolls on the kettle-drums, and a brilliant series of repeated chords (in the nervous rhythm of the dotted sixteenth and thirty-second) on the pianoforte. Then follows a brief coda, in which the theme dies away in the strings against descending arpeggj in full harmony in the pianoforte and ascending ones in the flutes and clarinet. Soft, solemn harmonies in the horns, trumpets, and trombones lead over to the

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key of B-flat minor and to the main body of the movement. This magnificent introduction was what first established Tschaikowsky's reputation here; a reputation which waned considerably during many succeeding years, until his *Romeo and Juliet* and *Pathetic* symphony came to restore it and raise it higher than ever.

The main body of the movement, *Allegro con spirito* in B-flat minor (4-4 time), opens with six measures of preliminary preluding of the pianoforte on the rhythm of the first theme — the peculiarly nervous, jerky rhythm of the first two eighth-notes of a triplet, followed by an eighth-rest; the same rhythm that we find in the famous violin accompaniment in the introduction to Wagner's *Tannhäuser* overture. With the seventh measure a string accompaniment in plain chords sets in, and the theme proper begins; a most original theme, full of rude Cossack uncouthness. Some transitional passage-work of the orchestra, accompanied by flowing arpeggj in the pianoforte, leads to a repetition of the theme by the solo instrument in rapid "double-shuffle" octaves against a *pizzicato* accompaniment in the strings. As the theme dies away in the depths of the pianoforte, the wood-wind and horns announce the expressive, sighing second theme — still in B-flat minor — which the solo instrument soon takes up and repeats by itself. Then the muted strings announce a sensuous, half-dreamy, half-caressing subsidiary in A-flat major (dominant of the relative major), the pianoforte coming in between the phrases with little sighing reminiscences f the second theme. This is followed by an extended development of the second theme by pianoforte and orchestra together, leading to a strong cadenza-like transitional passage, after which the sensuous subsidiary returns in the muted strings, now adorned with running counterpoint in triplets, and is further developed by pianoforte and orchestra together. Long flowing arpeggj of the solo instrument against sustained chords of A-flat major in the wood-wind and horns bring the first part of the movement to a calm, voluptuous close.

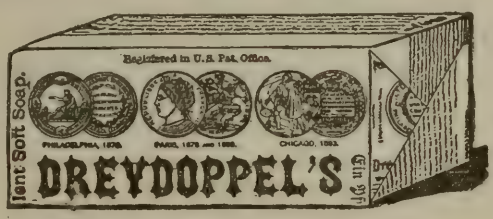
The free fantasia begins with a long-drawn contrapuntal working-out of figures from the subsidiary and the first theme by the orchestra, rising *crescendo e sempre più crescendo* to an overwhelming climax. Then the pianoforte sets in with a tremendous cadenza on figures from the second theme, from which a new motive is gradually developed and forthwith worked out with the greatest energy by solo instrument and orchestra together. After a while the working-out reverts to the subsidiary and first theme in the orchestra against brilliant passage-work in the pianoforte, until the first theme returns in its integrity in the tonic, in the shape in which it appeared on its second repetition in the first part of the movement.

Here the third part begins; its development differs somewhat from that of the first part. The second theme, which now appears in B-flat major, is far more extendedly treated, leading to a long cadenza (most of which is often cut out in performance); then the subsidiary returns, also in B-flat major, and is worked up in climax by pianoforte and orchestra as a conclusion-theme, this new development forming the coda of the movement.

The second movement, *Andantino semplice* in D-flat major (6-8 time), might almost be called a slow movement and scherzo in one. It begins with a simple little lullaby melody, sung by the flute to plain *pizzicato* chords in the muted strings; this melody is then repeated by the pianoforte to a somewhat more elaborate string accompaniment. Then follows a curious second theme, principally in D major,—it makes one think rather of the Christmas music of some weird *pifferari* of the Steppes,—given out first by the oboe, clarinets, and bassoons, then taken up by the pianoforte, while scraps of the tender first theme return in various orchestral instruments. Then the first theme returns in its integrity in D-flat major in the 'celli against an arpeggio accompaniment in the solo instrument. Now the tempo changes to *Allegro vivace assai*, and the key to D minor; we come to the second part of the movement — which, as I have said, might be called a scherzo in itself. After some tricksy preluding in the pianoforte, the violas and 'celli come in with the daintiest waltz-theme, which is worked up with considerable elaborateness by the strings, and now and then some of the wood-wind, against an undulating figural accompaniment in the solo instrument. Then, after a cadenza of the pianoforte, the simple lullaby melody of the first theme returns in the tonic, D-flat major, and is developed rather more elaborately than before by pianoforte and orchestra.

The third movement, *Allegro con fuoco* in B-flat minor (3-4 time), is a rousing rondo on three themes. Its plan is this:

After four measures of fitful orchestral preluding, the pianoforte announces and carries through the first theme — a rude, boisterous dance-tune, full of Cossack fierceness — at first alone, then against contrapuntal counter-phrases in the strings *pizzicati* and the wood-wind. Then the pianoforte repeats part of the theme in somewhat fuller writing, over a *pizzicato* accompaniment in plain chords — these chords falling upon the first beat and the second half of the second, so that the accompaniment seems to be in 6-8 time, while the theme is in 3-4.

This is the 

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This extended exposition of the first theme is immediately followed by that of the second, which comes in a resounding *fortissimo* orchestral *tutti* in G-flat major. This second theme, in much the same rhythm as the first, has an accent of the wildest joviality; it is perhaps rather *canaille* in character — like the opening theme in Bizet's *Carmen* — but is none the less strikingly characteristic and consonant with the general temper of the movement. After its simple exposition by the full orchestra, it is taken up and briefly developed by the pianoforte, its development being unexpectedly cut short by the apparition of the third theme in the violins. This triumphant melody in D-flat major (relative major of the tonic) is concisely exposed by the violins in octaves over syncopated chords in the horns and a *pizzicato* bass. It is then developed by the pianoforte against a quiet harmonic accompaniment in the strings.

Soon the first theme returns in the solo instrument (and in the tonic), the orchestra pitting a new contrapuntal counter-figure against it, a figure in the lightly-skipping rhythm of the dotted sixteenth and thirty-second. Some arduous working-out now ensues, in which both solo instrument and orchestra take part, leading to a *fortissimo* return of the second theme as an orchestral *tutti* in A-flat major.

What next follows is nearly a repetition of what has gone before: brief development of second theme (in G-natural major) by the pianoforte, reappearance and development of third theme (in E-flat major), and return and still further working-out of first theme (in the tonic, B-flat minor). This is strictly in accordance with the canons of the three-theme rondo.

The second working-out of the first theme against the skipping counter-figure leads over to some protracted developments in the orchestra on the counter-figure just mentioned and another, taken from the third theme, over a long dominant organ-point (F). This long orchestral climax is followed by some rushing octave-passages in the solo instrument, which lead to a triumphant return of the third theme, *fortissimo* in pianoforte and orchestra together, in the tonic, B-flat major. After this the tempo changes to *Allegro vivo*, and a rushing coda on the first theme ends the movement.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Hans von Bülow.

ENTR'ACTE.

FIFTEEN YEARS' RECORD OF THE BOSTON SYMPHONY ORCHESTRA IN BOSTON.

COMPILED BY F. R. COMEE.

Two performances a week by the Boston Symphony Orchestra in Music Hall, Boston, during each season, for the fifteen years since the founding of this organization by Mr. Henry L. Higginson in 1881, show some striking totals, interesting to the general public from a statistical standpoint,

and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon, and the second on Saturday evening, precisely the same programme is presented. The Friday afternoon performances were called at the outset "public rehearsals"; and, although this appellation still remains, it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances. From a recently completed index of all the selections played at these performances, a condensed summary has been made with the following results: —

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

Germany	79	composers,	2,245	selections.
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended: —

Beethoven	384	Grieg	24
Wagner	266	Gounod	22
Schumann	175	Paine	18
Mozart	174	Chadwick	18
Brahms	159	Lalo	16
Schubert	150	Reinecke	16
Mendelssohn	140	Auber	14
Liszt	118	Smetana	14
Weber	104	MacDowell	14
Dvořák	88	Foote	14
Berlioz	84	Vieuxtemps	14
Bach	74	Bizet	12
Rubinstein	74	Moszkowski	12
Saint-Saëns	72	Svendsen	12
Handel	60	Fuchs	12
Haydn	60	Bargiel	12
Chopin	52	Goetz	12
Goldmark	44	Gericke	12
Volkmann	44	Godard	12
Raff	42	Meyerbeer	10
Bruch	41	Richard Strauss	10
Tschaikowsky	40	Cowen	8
Gluck	38	Delibes	8
Spohr	34	Bennett	8
Cherubini	30	Glinka	8
Henschel	28	Hiller	8
Massenet	26	Franz Lachner	8
Gade	26	Méhul	8

Reinhold	8	Henselt	6
Sullivan	8	Paganini	6
Floersheim	8	Pergolesi	6
D'Albert	6	Paderewski	6
Bach, Ph. E.	6	Loeffler	6
Borodin	6	Rheinberger	6
Ernst	6	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Hérold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Müller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zöllner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra, and one for 'cello and orchestra, and the latter a symphony and overture.

Louis-Albert Bourgault-Ducoudray was born in Nantes, France, on February 2, 1840, and is still living. He was educated for the profession of the law, but his natural love for music proved too strong, and he gave up his legal studies and entered the Paris Conservatoire before reaching his majority. He studied harmony and composition under Ambroise Thomas, and won an "accessit" in fugue in 1861. In 1862 he won the Grand Prix de Rome with his cantata *Louise de Mézières*. While working out his legal time at the Académie de France, in Rome, he wrote a lyric drama. Before returning to France, when his time had expired, he visited Greece and the Levant on a government mission to make researches in

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Greek, Byzantine, and Oriental music. On his return to Paris, 1868, he brought out a *Stabat Mater*. He was afterwards appointed professor of Musical History at the Paris Conservatoire. Bourgault-Ducoudray has always been deeply interested in the ancient Greek musical system and in its principal derivatives, the music of the early Byzantine Church and the Ambrosia and Gregorian music of the Church of Rome. A paper of his-read before the musical section of the Institut de France (and afterwards published), shows a curious, and not entirely logical attempt to revive the use of the old Greece and Gregorian modes in modern music.* He had, from the beginning, strongly classical leanings; he was an ardent student of Bach and Handel, and founded a choral society in Paris for the public performance of their works. This has not, however, prevented him, in his own compositions, from showing himself as entirely modern — even ultra, radical — in his general style. He published an interesting account of his musical mission in Greece and the Orient, and added to it a collection of authentic Greek, Turkish, and Armenian songs which is of great historic value, though his following out his pet principle in the harmonization of the pianoforte accompaniments has resulted in some of the strangest freaks of harmony on record. An opera of his had a quasi-success in Paris some few years ago.

THE BURIAL OF OPHELIA, MOVEMENT FOR ORCHESTRA.

LOUIS-ALBERT BOURGAULT-DUCOUDRAY.

This fugitive composition for orchestra, *Molto largo* (with a sentiment of profound melancholy), in F-sharp major, might be called a short symphonic poem. It presents the free development of a single theme, beginning *piano*, then gradually swelling to the full force of the modern orchestra, and finally diminishing to the softest *pianissimo*. It is far more a poetic medi-

*When, in this in many ways remarkable paper, Bourgault-Ducoudray says that music written strictly in the old Greek modes can be legitimately harmonized without foregoing any of the harmonic developments of the modern tonal system, he seems to forget that the free, unprepared dissonance acquires musical meaning only through the sense for tonality. The free discord of the dominant 7th was the germ of the whole modern tonal system; introduce it (and other free dissonances) into music in the old modal system, and you at once destroy the essence of the old modality and put modern tonality in its place. This is why I call Bourgault-Ducoudray's paper "not entirely logical."

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F. R. COMEE, Music Hall, Boston.

tation on the burial of Shakespeare's heroine than music intended to recall any of the incidents in the respective scene in *Hamlet;* it is in no sense music that could be used to accompany the actual dramatic scene in question. It is scored for 3 flutes, 1 oboe, 1 English-horn, 2 clarinets, 2 bassoons (with a third bassoon *ad libitum*), 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, 1 bell, 1 harp, 4 solo violins, 3 solo violas, 3 solo 'celli, and the usual strings. The score bears no dedi, cation.

"Invitation to the Dance," Op. 65. . Karl Maria von Weber.

(Scored for Orchestra by Hector Berlioz.)

Weber's pianoforte piece, *Aufforderung zum Tanz* (*Invitation à la Valse*), has been an almost universal favorite ever since he wrote it in 1819 and dedicated it to his Caroline. Strange to say, however, it has been more popular in the concert-room in the form of transcriptions than in its original shape. Of the many transcriptions made of it, four are particularly noteworthy: a version for pianoforte solo, with somewhat larger and more modern treatment of the instrument, made by Adolf Henselt; a masterly transcription for two pianofortes for eight hands, made by Otto Dresel; a highly ornamented version for pianoforte solo, "with arabesques for concert performance," made by Carl Tausig; and the present orchestral version by Hector Berlioz. This transcription of Berlioz's has quite a history, which I will let Berlioz himself relate.

I had just got back from this long peregrination in Germany, when M. Pillet, director of the Opéra, formed the project of mounting the *Freischütz*. But the musical numbers in this work are preceded and followed by prose dialogue, as in our *opéras-comiques*, and, as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its repertory shall be sung, the spoken text had to be turned into recitative. M. Pillet proposed this task to me.

—"I don't think," I answered him, "that the recitatives you wish ought to be added to the *Freischütz;* still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his masterpiece, I accept your offer; but on one condition: the *Freischütz* shall be given absolutely as it stands, without changing anything either in the libretto or the music."

—"That is just what I mean to do," replied M. Pillet; "do you think me the man to renew the scandals of *Robin des Bois?*"*

—"Very well. In that case, I will set to work."

. . . . . .

They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the *Invitation à la valse,* and scored that remaining piece for orchestra.

So we owe this transcription of Berlioz's to the stern law of the Paris Académie de Musique, which forbids any opera being given there in which there is no ballet.

The composition is in D-flat major in the original pianoforte version; but Berlioz transposed it to D major for greater brilliancy of orchestral effect.

It begins with a slow introduction, *Moderato* (3-4 time), which is the real "invitation." The 'celli invite, the wood-wind responds, in graceful musical dialogue; at last you seem to hear the dancers take their place on the ballroom floor, and the waltz begins.

* The *Freischütz*, not in its original beauty, but mutilated, vulgarized, tortured, and insulted in a thousand ways by an arranger, the *Freischütz* transformed into *Robin des Bois* was given at the Odéon.—Berlioz, *Mémoires.*

The main body of the composition, *Allegro vivace* (3-4, waltz, time), is much more of the nature of the modern Strauss waltz than of the older *Ländler*. The rhythmic unit is the dotted half-note, and the phrases develop by groups of four measures. The first theme, with its brilliant, pompous thesis and coyly fascinating antithesis, alternates with a rapidly running subsidiary, the period closing with a double repeat of the thesis of the first theme. Then follows a most seductive, undulating second theme, still in the tonic, which is developed at considerable length. Then comes an episode — a sort of trio — on a new theme in F-sharp minor, with a subsidiary phrase in D-flat major. This is followed by some developments in graceful passage-work, leading to a return of the antithesis of the first theme in D-flat major and then to a third part which corresponds to the first, in which the first theme, first subsidiary, and second theme were originally presented. A brilliant coda closes the movement, to which are appended eleven measures in the original *Moderato* tempo of the introduction: you hear the cavalier lead his lady back to her seat, and, with a bow and courtesy, both part.*

This piece is scored for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 2 harps, and the usual strings.

SYMPHONY NO. 8, IN F MAJOR, OPUS 93 . . LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, 1770; died in Vienna on March 26, 1827.)

This symphony was written in 1812 (finished in October). With the exception of the first, in C major, it is the shortest of Beethoven's nine symphonies.

The first movement, *Allegro vivace e con brio* in F major (3-4 time), opens

* Audiences are queer things. I have heard the *Aufforderung zum Tanz* given repeatedly, in one version or another, in Germany, France, England, and this country. But only once have I heard an audience wait for the poetic little *Moderato* exordium of the piece; with this one exception, the applause has come as soon as the *Allegro* was over. This single exception in my experience was when Tausig played his version at the Singakademie in Berlin; and, in his version, the *Moderato* exordium *is omitted.* The audience waited in breathless silence, and only began clapping when they found that nothing more was coming.

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immediately with the brilliant announcement of the first theme (twelve measures long); this is forthwith followed by the first subsidiary, strong passage work for full orchestra, still in the tonic. After a short pause and a sudden modulation to D major, the violins in octaves outline the graceful second theme against *pizzicato* chords in the other strings and a running *staccato* bass in the bassoon; this theme is then repeated by the flute, oboe, and bassoon in double octaves against *pizzicato* counterpoint in the strings. The second subsidiary starts in *pianissimo* on an unexpected chord of the diminished 7th — a peculiarly ghostly and, as the Germans would say, *spukhaft* effect, which is, however, soon lost in the strong chords and nervous syncopated rhythm of the conclusion-theme. This last theme has two members; the strong chords aforesaid and the most winsome *cantabile* melody of the wood-wind against gracefully flowing counterpoint in the strings. The first part of the movement closes on the dominant, C major, and is repeated.

The free fantasia is tolerably long and very elaborate. The third part begins double *fortissimo* with the regular return of the first theme in the tonic — only it now appears in the bass — and is developed in the regular relations to the first part. A rather long and exceedingly brilliant coda, amounting to a second free fantasia, brings the movement to a close.

The second movement, *Allegretto scherzando* in B-flat major (2-4 time), is the daintiest little "clock" movement. It was written as a half jocose compliment to Maelzel, the inventor of the metronome — a machine which Beethoven valued very highly — and the repeated chords in sixteenth-notes of the wood-wind and horns, as well as the skipping *staccato* passages for wind and strings in octaves, contain an evident allusion to the steady tick-tack of the metronome. The movement is in the sonatina (simplified sonata) form.

The third movement, *Tempo di Menuetto* in F major (3-4 time), is a brilliant minuet with trio. The trio is especially remarkable for its beautiful melody — exquisitely scored for horns and clarinet over triplet arpeggj in the 'celli — to which the grunting cross-accents of the bassoons and double basses add a touch of humor.

The fourth movement, *Allegro vivace* in F major (2-2 time), is one of Beethoven's most famous strokes of humor. This nimble, tricksy, and most elaborately worked-out rondo is a whole comedy in itself. Neither is grace nor sentiment wanting; witness the ineffably beautiful second theme, first sung by the violins, then by the wood-wind, at last growled out with portentous sentimentality by the basses.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 basoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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PROGRAMME.

Robert Schumann - Overture to "Manfred," in E-flat minor, Op 115

L. Spohr - - - Concerto for Violin in A, No. 8, Op. 47 (Tragic)

Georges Bizet - - Entr'actes and Ballet Music from "Carmen"

Ludwig van Beethoven - - Symphony No. 8, in F major, Op. 93

I.	Allegro vivace e con brio (F major) - - - -	3-4
II.	Allegretto scherzando (B-flat major) - - -	2-4
III.	Tempo di Menuetto (F major) - - - - -	3-4
IV.	Allegro vivace (F major) - - - - - - -	2-2

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OVERTURE TO BYRON'S "MANFRED," IN E-FLAT MINOR, OP. 115.

ROBERT SCHUMANN.

Schumann's overture, entr'actes, and incidental music to Byron's *Manfred* were first brought out, together with a version of the tragedy prepared by Schumann himself, in Weimar by Franz Liszt on June 13, 1852. The first performance of the work at a concert was given in Leipzig on March 24, 1859.

The overture disputes with that to *Genoveva* the claim to being Schumann's greatest. It is really in E-flat minor, although the composer has only written the signature of E-flat major, writing in all the G-flats and C-flats as accidentals as they occur in the course of the piece. Whether Schumann followed this plan because he feared the signature of six flats would bother the players, or for some other reason, is not known to the present writer; but one is almost tempted to attribute a dramatic significance to it, quite in harmony with the character of his and Byron's hero. It might almost seem to the fancifully-minded reader of the score as if Schumann had really intended to write the overture in the "heroic" key of E-flat major, and so wrote the signature of three flats, but that grim Fate and despair held him fast in the minor mode, from which he could emerge only at rare intervals.

The work begins with three hurried, almost breathless gasps of the orchestra, the syncopated rhythm of which can be felt only by him who has the score before his eyes; for nothing can impress the syncopation upon the ear alone. These gasps are followed by a serious, slow introduction of the most deeply tragic character, in which we find hints at the theme of

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the quick movement that is to follow. The rhythm grows gradually more animated until at last a stirring climax leads to the principal movement, which the composer has marked: "In a passionate tempo." Here, as in some other compositions written about the same time, Schumann has eschewed the conventional Italian expression-marks, and substituted his own German terms for them. The first theme of this wildly passionate *Allegro* is worked up at a considerable length without any subsidiary, even modulating to the not very closely related key of C-sharp minor as the entrance of the second theme draws near. This second theme itself, a profoundly pathetic, almost constantly modulating melody, may be said to hover about the key of F-sharp minor rather than to assert it definitely. It has been called the "Astarte-motive," as its appearance in the course of the drama itself almost always has reference to Manfred's dead sister. It is followed in the overture by two distinct subsidiaries. It is not easy to determine exactly at what point the first part of the work merges into the working-out; indeed, there are many marks of freedom from conventionality in the composition, although the main features of the overture-form are recognizable enough in it. Not the least unconventional element in it, and certainly one of the most dramatically effective, is the appearance of a totally new, frenetically passionate the menear the end of the free fantasia, first given out by the violas and 'celli, and then taken up in other parts of the orchestra.

The beginning of the third part is clearly defined by the re-entrance of the first theme in the orginal key of E-flat minor; its deviations from the first part are at times striking, but are not carried to the point of impair-

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ing the general symmetry of the form. A long *decrescendo* and *ritardando* lead up to a short Coda in the slow tempo of the introduction; the wood-wind gives out a reminiscence of the "Astarte" theme, the violins a dying hint at the first theme, and then the overture, as it were, groans itself to sleep, and all is over.

ENTR'ACTE.

POLYPHLOISBOIO THALASSES.

Happy Thought.— To quote carelessly "*Poluphoisboio Thalasses*," and say with enthusiasm, "Ah, *there's* an epithet! How grand and full is the Greek language!"— F. C. BURNAND, *More Happy Thoughts.*

"Hullo!" said Félix, "there's the big thing that's so much talked about."

Five rows of people were gazing at the big thing.— EMILE ZOLA, *Madame Neigeon.*

When the late lamented Jumbo was in New York he attracted so much attention that his colleagues, although but little inferior in size, had "no show" whatever. Everybody crowded around Jumbo, stuffing him with bushels of oranges and apples, while the other elephants were entirely ignored. . . . In æsthetics, this Jumboism, this exaggerated desire for mammoth dimensions, seems to be a trait of the human mind which it is difficult to eradicate.— HENRY T. FINCK, *Chopin and Other Musical Essays.*

Probably few of us are quite safely cuirassed against the attack of magniloquence. Few of us can quite dissociate the idea of bigness from the idea of strength. We see too many instances of strength and size going together for this. Prize-fighters, for instance, are classed, not according to their muscle, but according to their weight and inches; though the blow of

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the feather-weight may at times be estimable at more foot-pounds than that of the heavy-weight, the former would probably find but few backers against the latter. The small boy who thrashes the big boy is *de facto* a hero, his admiring friends being as a rule quite willing to overlook the very possible fact that he may really be stronger than his bulkier victim. Current slang, that infallible index of popular thought, has done its best to substitute the word "big" for the word "great" in American English. Size will ever have its admirers. And, as it is with size — and its usual concomitant, weight — so is it also with the spiritual correlatives of size and weight: pompousness, grandiosity, magniloquence.

To transport this so general admiration of the bulky, the ponderous, the grandiose into our mental attitude toward works of art is indeed dangerous; dangerous, but all too common! Yet it seems to me that, in our day, this is not the only peril, nor perhaps the most serious one, to which our practical æsthetics is exposed. A far more subtile and insidious danger may come from a too thoughtless reaction against this æsthetic Jumboism. A too reckless disgust with the vulgar cult of the big may end in the preciosity

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of a wanton and self-conscious cult of the little. A too lavish harping on the fact that bulk and strength are divorcible may at last lead us to forget that they are often united. It may also induce an undiscriminating distaste for bulk *per se;* even to the pitch of disgruntling us with strength itself — as a too common attribute of bulk. And, after getting ourselves into this mental posture, we may easily go a step farther, and, in our newfledged admiration for the little, forget that delicacy is oftener a concomitant of strength than of weakness, and acquire a morbid fondness for the weak, the anæmic, the impotent.

The big is often strong; nay, some things owe all their strength to their size — all their beauty and impressiveness. The Pyramids would be nothing on a reduced scale. Bulk is not necessarily vulgar, neither is magniloquence. Fustian is vulgar, if you will; but there is a magniloquence that is not fustian. And, if you come to vulgarity, is the most orotund fustian of the camp-meeting howler as essentially vulgar as the shrivelled, drawling would-be-elegance of the drawing-room snob? Of all æsthetic vulgarity, preciosity is the worst. And, of all known or knowable forms of preciosity, the farthest past praying for is that which — consciously or unconsciously — burns incense at the altar of weakness.

One of the least respectable forms of inartistic preciosity, is, to my mind, the now prevalent fad for the sketch — in contradistinction to the finished picture. It is, in the last analysis, little more than a phase of the cult of weakness. Do not misunderstand me! There are unquestionably some sketches in the world, in which the artist's genius gives us a glimpse of loftier things than it shows us in his finished pictures; sketches which

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half-articulately stammer out a grander message than has yet been couched in the completer utterance of well-rounded periods. In some sketches you seem to catch a faint glimpse of genius in utter nakedness, whereas, in the finished picture, you but see genius clothed. But why is this? Principally because hardly any painter has yet had the artistic strength to develop his puissant, half-articulate sketch into a wholly articulate finished picture, without allowing some of the initial potency of the sketch to evaporate during the process. That is about all! In the superior strength of the sketch, compared with the finished picture, the painter's weakness stands confessed. For his ideal aim is to give full utterance to what is in him; not merely to stammer it forth in a half-articulate way; his business is to reveal his ideal to you, not merely vaguely to shadow it forth. If he can succeed in fully revealing to you only a part of that of which he can give you a hasty glimpse, so much the weaker he! And, if our admiration of some great sketches above the pictures that have been developed from them implies a willingness to extenuate and condone the painter's weakness, the popular fad for the Sketch — with a capital S,— for the sketch *as such*, turns this condonation to a veritable cult. And such a cult can thrive only at the expense of a general cheapening and deterioration of our art ideals.

I find a similar deplorable preciosity in the now prevalent disposition to impute an exaggerated value to the musical phrase. People are too fond of saying things like "A single phrase of So-and-so's is worth a whole symphony of So-and-so-else's." Mind you, I do not mean to say that such an expression of opinion is necessarily false; for there really are some musical phrases which have an indisputable value *per se*, and I know of a symphony or two which are worth just nothing at all. But there are phrases *and* phrases in music; some are valuable of and by themselves alone — for their plastic beauty, their dignity and grandeur, their poignant emotional force; others again are valuable for the potency and power of growth there

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is in them, valuable as seeds from which a whole mighty composition can be made to grow. But I cannot help suspecting, in general, that expressions of opinion of the sort I have just quoted are really morbid; they imply to me that what might have been a healthy reaction against musical Jumboism has been allowed to go to peccant lengths, that the patient, though well enough cured of what Jumboism he may have been suffering from, is now feeling the toxic effects of the remedies he has too prodigally taken, and has fallen from Jumboism into preciosity. Or, may be, frightened at the ravages he has seen Jumboism make in the æsthetic system of others, he has made an excessive use of prophylactics, resulting in a tendency to musical microlatry. Or again, his may simply be a case of congenitally weak musical digestion such as is best treated with spoon-victuals. As for the intrinsic artistic value of extended musical compositions,—long symphonies, elaborately worked-out fugues, etc.,—it is merely a question of the value of the thematic material *plus* the question whether they have attained their great bulk by a process of natural, healthy growth, or have only been artificially inflated to monster-balloon dimensions with sheer gas. It is all very well to say that, in this simple song or that unpretentious prelude, only a page or half a page long, the composer has given you matter of the weightiest import in a nut-shell. Very likely he has; but there are some things that absolutely will not go into a nut-shell, and things of infinite moment too.

Æsthetic Jumboism is indeed a dire disease. But to my mind it is not quite so bad as its antithesis, æsthetic microlatry. For Jumboism is in general quite sincere, if sincere in a mistaken direction; but microlatry is terribly liable to exhibit symptoms of affectation and cant. Æsthetic microlatry and preciosity seldom go alone; you generally find them associated together. And from all taint of preciosity good Lord deliver us! After all, Jumboism, with its cognate admiration for the magniloquent and "*polyphloisboio thalasses*" in general, is essentially a bourgeois trait; it belongs especially, if not quite distinctively, to what Zola has called "*cette horrible classe bourgeoise qui ne peut rien faire simplement et qui s'endimanche, quand elle mange un melon* (that horrible bourgeois class, which can do nothing simply, and puts on its Sunday best to eat a melon)." But preciosity belongs to the dandy,—of all mortals the least respectable.

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If the critic wrote only for the benefit of him whom he criticises, it were well to have his acumen sharpened by a touch of envy; for nothing in the world makes one so keenly perspicacious of his neighbor's faults. But unfortunately the critic writes mainly for the benefit of other readers, and has to see merits as well as faults.— JEAN ROGNOSSE, *Le critique impeccable.*

When the savage tries to imitate the man of civilization, his imitation is of the ludicrous sort mainly. He puts the various garments in which civilized man seeks concealment to adventurous 'uses, not contemplated by tailor nor milliner. And we foolishly laugh at him, whereas it might be well for us to consider rather whether civilized man be not equally apt a subject for derisive cacchination when he tries to imitate the savage. Have our composers, with their fond use of folk-melodies, ever thought of this? — HANS SCHWARTEMAG, *Die schönen Künste ethnologisch betrachtet.*

SYMPHONY NO. 8, IN F MAJOR, OPUS 93 . . LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, 1770; died in Vienna on March 26, 1827.)

This symphony was written in 1812 (finished in October). With the exception of the first, in C major, it is the shortest of Beethoven's nine symphonies.

The first movement, *Allegro vivace e con brio* in F major (3-4 time), opens immediately with the brilliant announcement of the first theme (twelve measures long); this is forthwith followed by the first subsidiary, strong

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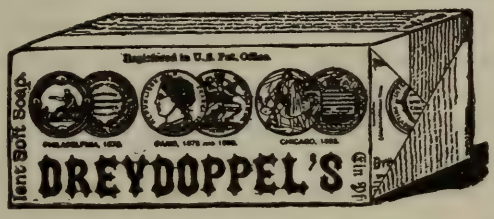
passage work for full orchestra, still in the tonic. After a short pause and a sudden modulation to D major, the violins in octaves outline the graceful second theme against *pizzicato* chords in the other strings and a running *staccato* bass in the bassoon; this theme is then repeated by the flute, oboe, and bassoon in double octaves against *pizzicato* counterpoint in the strings. The second subsidiary starts in *pianissimo* on an unexpected chord of the diminished 7th — a peculiarly ghostly and, as the Germans would say, *spukhaft* effect, which is, however, soon lost in the strong chords and nervous syncopated rhythm of the conclusion-theme. This last theme has two members; the strong chords aforesaid and the most winsome *cantabile* melody of the wood-wind against gracefully flowing counterpoint in the strings. The first part of the movement closes on the dominant, C major, and is repeated.

The free fantasia is tolerably long and very elaborate. The third part begins double *fortissimo* with the regular return of the first theme in the

This is the 

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tonic — only it now appears in the bass — and is developed in the regular relations to the first part. A rather long and exceedingly brilliant coda, amounting to a second free fantasia, brings the movement to a close.

The second movement, *Allegretto scherzando* in B-flat major (2-4 time), is the daintiest little "clock" movement. It was written as a half jocose compliment to Maelzel, the inventor of the metronome — a machine which Beethoven valued very highly — and the repeated chords in sixteenth-notes of the wood-wind and horns, as well as the skipping *staccato* passages for wind and strings in octaves, contain an evident allusion to the steady tick-tack of the metronome. The movement is in the sonatina (simplified sonata) form.

The third movement, *Tempo di Menuetto* in F major (3-4 time), is a brilliant minuet with trio. The trio is especially remarkable for its beautiful melody — exquisitely scored for horns and clarinet over triplet arpeggj in the 'celli — to which the grunting cross-accents of the bassoons and double basses add a touch of humor.

The fourth movement, *Allegro vivace* in F major (2-2 time), is one of Beethoven's most famous strokes of humor. This nimble, tricksy, and most elaborately worked-out rondo is a whole comedy in itself. Neither is grace nor sentiment wanting; witness the ineffably beautiful second theme, first sung by the violins, then by the wood-wind, at last growled out with portentous sentimentality by the basses.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 basoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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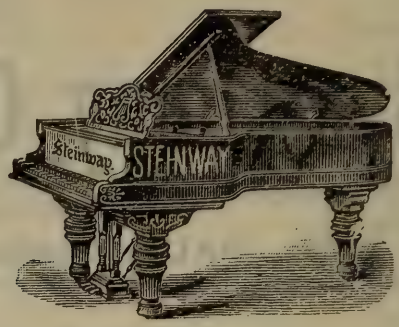

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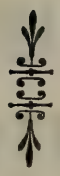

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Robert Schumann - - - - Overture to "Manfred," Op. 115

Ludwig van Beethoven - - Concerto for Violin, in D major, Op. 61

(Cadenzas by JOSEF JOACHIM.)

I. Allegro, ma non troppo (D major) - - - - 4-4
II. Larghetto (G major) - - - - - - - - 4-4
III. Rondo (D major) - - - - - - - - - 6-8

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Franz Schubert - - - - - Symphony No. 9, in C major

I. Andante (C major) - - - - - - - - 2 2
Allegro, ma non troppo (C major) - - - - 2-2
II. Andante con moto (A minor) - - - - - - 2-4
III. Scherzo: Allegro vivace (C major) - - - - 3-4
Trio (A major) - - - - - - - - - 3-4
IV. Finale: Allegro vivace (C major) - - - - - 2-4

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Schumann's overture, entr'actes, and incidental music to Byron's *Manfred* were first given, in connection with a version of the tragedy made by Schumann himself, under Franz Liszt's direction at the Court-Theatre in Weimar on June 13, 1852. The first concert performance of the work was in Leipzig on March 24, 1859.

The overture opens with three hurried, syncopated gasps of the orchestra. Then follows a slow introduction, *Langsam* in E-flat minor (4-4 time),* of profoundly tragic expressiveness, in which we get stray hints at the theme of the ensuing quick movement. The rhythm grows more and more animated, the tempo is accelerated — *Nach und nach rascher* — and a stirring climax leads over to the main body of the overture.

This movement, *In leidenschaftlichem Tempo* (In a passionate tempo) in E-flat minor (4-4 time), begins immediately with the strenuous, passionate first theme, which is developed at considerable length without any subsidiary, modulating to the distant key of C-sharp minor as the entrance of the second theme approaches. The second theme enters with but little heralding — almost as the second theme in Beethoven's *Coriolan* overture does; — it is a profoundly pathetic melody, constantly modulating, although it has its tonal centre of gravity, so to speak, in F-sharp minor (enharmonic of G-flat minor, the key which, had it been in the major mode,

* Although this overture is in E-flat minor, Schumann has only written the signature of E-flat major,— three flats,— all the G-flats and C-flats being written in as accidentals.

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would have been the relative major of the tonic). This theme might be called the ASTARTE-motive, as its appearance in the course of the drama nearly always has direct reference to Astarte, Manfred's dead sister. Its somewhat extended development in the overture is followed by two distinct subsidiaries: the one strong and passionate, in F-sharp minor, but continually modulating; the other more tranquilly expressive, in F-sharp major, but also of very shifting tonality.

It is not easy to determine exactly at what point the first part ends; it really merges gradually into the free fantasia. Indeed there are more than one deviation from the conventional sonata form in this overture, although the principal land-marks of this form are clearly recognizable enough. One of the most striking and dramatically effective original features is the appearance of a wholly new, almost frantically passionate theme in the violas and 'celli near the end of the working-out. The beginning of the third part is well-defined by the return of the first theme in the tonic, E-flat minor; but its deviations from the scheme of the first part are striking, although not sufficient to mar the general symmetry of the form. A long *decrescendo* and *ritardando* lead to the coda, which is short and in the slow tempo of the introduction. A fragment of the ASTARTE-motive appears in the wood-wind; the violins gasp out a brief reminiscence of the first theme; and then the overture, as it were, groans itself to rest.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 valve-trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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same as in the original violin version.* But, even after Beethoven's remodelling of the solo violin part, the concerto went into eclipse for a good while; it was too foreign to the violin-playing habits of the day, and exceedingly few violinists cared to attempt it; its great length also militated against its being popular with performers. It was not until Joseph Joachim revived it, many years after Beethoven's death, that it began to take its place in the standard repertory of violinists. Since then, however, it has continued to stand at the head of all violin concertos.

The first movement, *Allegro ma non troppo* in D major (4-4 time), begins with a long orchestral ritornello. Four soft strokes of the kettle drums on D usher in the first theme which is given out by the oboes, clarinets, and bassoons. After the first phrase of the theme we hear four more soft kettle-drum strokes on A, and the wind instruments then go on with the second phrase. Now come four soft D-sharps in the first violins; the ear is puzzled; what can come next? Is this D-sharp the leading-note of E minor? or what is it? With the next measure light comes! The chord of the dominant 7th (on A) shows the D-sharp to have been a semi-tone *appoggiatura* below the second degree of the scale (5th of the dominant). Upon the whole, this problematical D-sharp, coming no one at first knows whence, is at once one of the weirdest and most characteristic strokes of genius in all Beethoven. The exposition of the first theme is followed by

*There is nothing new under the sun! In one of the cadenzas Beethoven wrote to the first movement of the pianoforte version of this concerto there is a long passage in which the pianoforte is accompanied by the kettle-drums. Not only was it unusual to have any part of the orchestra take part in a cadenza for the solo instrument, but this idea of a combination between the pianoforte and kettle-drums was doubly original. Now, curiously enough, we find just this combination in the cadenza of Paderewski's Polish Fantasia for pianoforte and orchestra. That Paderewski did not know that Beethoven had anticipated him in this matter is more than probable; for all Beethoven's cadenzas to his own concertos have long since become so antiquated and out of fashion that few modern pianists have even looked at them; least of all at the cadenza to this pianoforte version of the violin concerto, which is never played at all. It is a sheer case of *Pereant qui ante nos!*

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a first subsidiary in the same key; after a modulation by deceptive cadence to B-flat major, it returns to the tonic, in which key the second theme makes its appearance. This theme (only eight measures in length) is first given out by the wood-wind and horns in D major, and then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli; it is developed at some length. It is followed by a short second subsidiary, which is worked up to a *crescendo* climax, and leads to the triumphant conclusion-theme, which is still in the tonic and brings the first part of the movement to a close with a half-cadence on the dominant chord.

Now the solo violin enters. The first part of the movement is repeated, as is usual in concertos, the solo instrument either playing the themes, or else embroidering them with rich figural tracery. It is, however, worth noting that the irregularity of this part — its second and conclusion themes coming in the tonic — is cured in the repetition, both these themes now coming in the dominant. The conclusion-theme is also worked up to a longer climax than before, the solo violin running through a series of *bravura* scale-passages, arpeggj, and ascending trills that lead at last to a resounding *tutti* in F major. Here the free fantasia begins; the working-out is in the orchestra for a while, until the solo violin comes in as it did at first — only now in C major — then modulates to B minor, in which key the first theme makes its reappearance. The remainder of the working-out is long, elaborate, and exceedingly brilliant.

The return of the first theme in the tonic at the beginning of the third part of the movement comes as a *fortissimo* orchestral *tutti;* the solo violin enters on the first subsidiary, and the development proceeds very much as

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it did in the repetition of the first part. The climax on the conclusion theme leads to a hold of the full orchestra on the dominant, A. Here the cadenza is introduced, after which a brief coda ends the movement.

The second movement, *Larghetto* in G major (4-4 time), is one of those short, ecstatic slow movements in a perfectly free form, pendants to which may be found in the *Waldstein* sonata, opus 53, and the fourth pianoforte concerto, in G major, opus 58. One can almost look upon it as a slow introduction to the Finale — with which it is enchained — rather than as an independent movement by itself. The muted strings give out a suave theme, which is forthwith repeated by the clarinet and horns, accompanied by the strings, while the solo violin embroiders it with more and more elaborate figuration. It seems as if the solo instrument were listening in rapture to the theme, and expatiating upon its beauty in its own way. The strings then repeat the theme *forte*, loud calls from the clarinets, bassoons, and horns answering every phrase of it. Then the solo violin enters again and goes through some brief passage-work which leads to a more *cantabile* second theme, given out and developed by the solo instrument and accompanied at first by the strings, then by the wood-wind. A free cadenza for the solo violin leads over to the next movement.

The third movement, Rondo in D major (6–8 time, tempo not indicated), is built up on one of those rollicking peasant-dance themes, of which we find so many examples in Haydn's final rondos. The second theme, a sort of vivacious hunting-call for the horns, is equally bright and cheery. The movement is in the regular rondo-form, and is worked up at considerable length and with immense brilliancy. The composer has made provision for the insertion of a free cadenza near the end.

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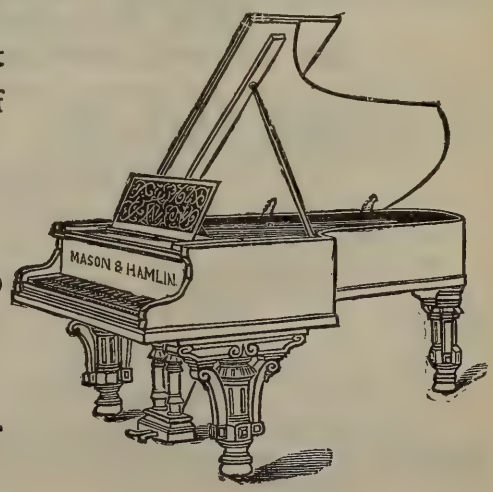

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Manfredi, Rè di Sicilia, opera by Natale Perelli; Pavia, March, 1839.

Galeotto Manfredi, opera by Pietro Corri; Rome, 1839.

Galeotto Manfredi, cantata by Giacomo Cordella; Naples, May 30, 1840.

Galeotto Manfredi, opera by Enrico Petrella; Modena, 1843.

Manfred, symphony with choruses by Louis Brouillon-Lacombe, 1847.

Manfredo, opera by Francesco Chiaromonte; Turin (Trieste?), 1853.

Manfred, overture, entr'actes, and incidental music by Robert Schumann; Leipzig, March 24, 1859.

König Manfred, opera by Carl Reinecke, text by Friedrich Roeber; Wiesbaden, July 24, 1867.

Manfred, symphonic poem by Fendrich; 1867.

Manfredo, opera by Enrico Petrella, text by Cimeno (probably a remodelled version of the one given at Modena in 1839); Naples, March 25, 1872.

Il Rè Manfredi, opera by Achille Montuoro, text by Leopoldo Marenco; Turin, Jan. 10, 1874.

Manfredi di Svezia, opera by Ferdinando del Rè; Naples, Feb., 1880.

Manfredi di Svezia, opera by Tommaso Giribaldi; Montevideo, Aug., 1882.

Manfred, symphonic prologue by Ferdinand Praeger; (given ?).

SOME RANDOM THOUGHTS ON ARTISTS IN GENERAL.

After Max Nordau, in that curious *Degeneration* of his, had done his best to show how many modern artists — poets, painters, composers, novelists,

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play-wrights, etc., etc.— were degenerate and more or less insane, it was some comfort to find his distinguished teacher, Cesare Lombroso, saying, in his review of Nordau's book, that Nordau had erred in detecting signs of insanity merely in this and that noteworthy modern man of genius, and had erred especially in implying that such signs of insanity were at all to the discredit of the geniuses in question; for insanity was the invariable and inseparable accompaniment of genius of every sort, and always had been. This was some comfort, at least to those who deem modern art and artists not entirely despicable, when compared to older art and artists. For, if genius is always more or less insane, insanity cannot be called in any way distinctive of nor a just reproach to modern genius.

It is perhaps just this touch of insanity, or quasi-insanity, in artists that acts as the most impassible barrier between them and the rest of humankind. For note the curious fact: this quasi-insanity seldom manifests itself in the artist's relation to his art so strongly as it does in his relations to life and society in general. We ordinary mortals can understand the artist's relation to his art quite well; except in some few excessive cases, it seems to us quite normal and explicable,— if anything, somewhat better poised and less ecstatic than we should have expected. But it is in his relations to every-day life that he is less explicable to us and that we fail to understand him so sympathetically; it is here that his quasi-insanity manifests itself most perplexingly.

A noted artist, speaking one day of the pleasure he had had at a certain house, especially in the hostess's society, said: "There are women enough who know more or less about Art and understand it tolerably well,— not

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quite so well as they think they do, perhaps, but still pretty well; such women are, between you and me, holy terrors as a rule! But there are other women who understand artists; and they are the ones I find charming." There is a good deal of meaning in the distinction here drawn; it is by no means an imaginary one. For it surely does not take genius to understand genius "tolerably well"; most of us who have little or none of it would kick, if any one were to impugn the sincerity and intelligence of our attitude toward the great works of genius in the world. But to understand the art-production is not quite the same as to understand the art-producer. And it is quite possible that the women of whom our friend spoke, as "understanding artists," have a streak of rudimentary, quasi-latent genius; not enough to enable them to produce nor even reproduce artistically, but enough to give them a sympathetic inkling of that touch of insanity which is inseparable from genius — an inkling which makes it possible for them to get something of an inside view of the various manifestations of this insanity, and recognize their undercurrent of logic. Of course I do not mean to confine this sympathetic understanding of artists to women; one finds it in not a few men also. It bears no relation whatever to its possessor's understanding of art; it is in no sense an understanding of art, but an inborn intelligent sympathy with the artistic temperament.

Perhaps the commonest manifestation of this quasi-insanity in artists is in the view they take of themselves. One of the commonest forms of "degeneracy" Nordau points out is megalomania. Now, the artist's view of himself is as a rule absolutely geocentric in its egotism. It is this egotism which most veils the artist from the vision of the ordinary man, who in many cases can only see the egotism, and not the artist behind it. Prob-

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ably few artists will plead guilty to this charge of superabundant egotism; well, that is quite natural. For it is, in the end, to be recognized as an entirely normal trait of genius, as part and parcel of that quasi-insanity which genius implies; abnormal only when judged by ordinary standards, with the artistic temperament left out of consideration. And the artist, feeling it to be normal from his point of view, is unable to recognize it as exceeding the bounds of such egotism as is the common possession of all of us. And with this egotism goes the excessive irritability, tetchiness, and at last jealousy which mark the artistic temperament.

"Do you think Mr. —— can possibly feel hurt by this?" I once heard a certain committeeman say, speaking of an artist who was not present. "Did you ever know of an opportunity for feeling hurt that any artist would let slip?" was the rejoinder.

It may be argued that the very nature of an artist's employment, the enormous concentration his studies, practice, and productive work demand, the prominence of his position before the public, the wear and tear of protracted emotional activity upon the nervous system, are all calculated to foster this irritable tetchiness; that the artist's hard-earned experience of the infinite labor it takes to achieve prominence naturally tends to make him jealous of popular favor bestowed upon those who seem to have won it more easily than he. All this may be argued, and much more. Whether the artist be a producer or only a reproducer,—and artistic reproduction is in itself a sort of production,—his works are, in a sense, his children; and few of us can be made really to feel, in our heart of heart, that there is not something extraordinary about our own progeny. It takes a wondrous bad child to damp its parents' pride in it! But, though

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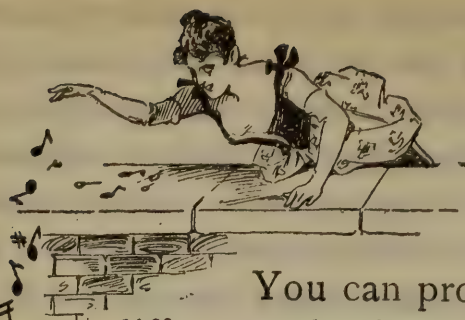

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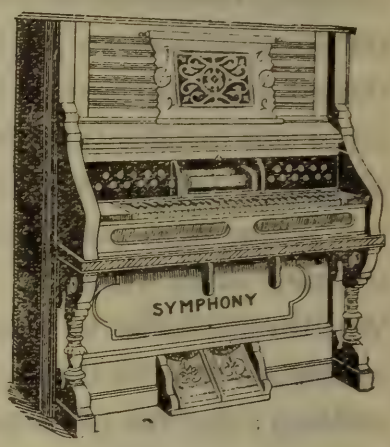

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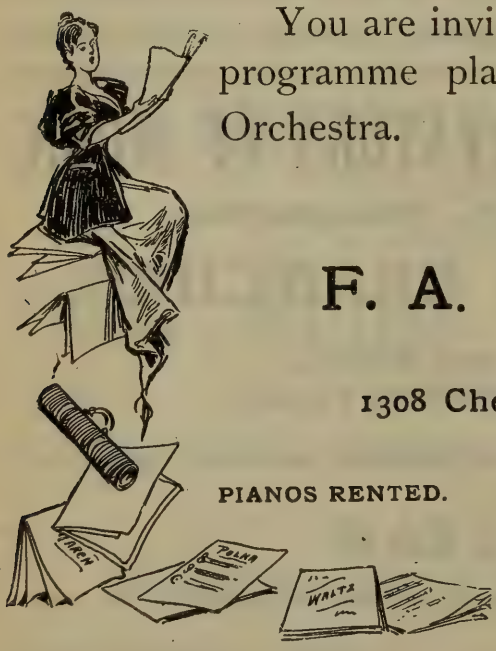

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all these influences may be admirably calculated to foster the artist's egotism, to develop his megalomania, it does not seem to me that they are at all sufficient to create it; at least the germs of this portentous egotism must be congenital, part and parcel of that quasi-insanity which is inseparable — so Lombroso tells us — from genius.

It is probably an insuperable lack of understanding of, and sympathy with, this common manifestation of artistic insanity that makes the successful indulgence in the society of artists so difficult to many of us. How many men and women are there not, whose love for art leads them to seek the companionship of artists; but who find it impossible to get upon any terms of mutual freemasonry with them? Why? Because the average man tires after a while of a set of companions whom he has perpetually to handle with the most delicate of gloves, so as not to wound their susceptibilities. On the other hand, artists soon tire of him, because they do not like to have their susceptibilities continually wounded. Also, the lack of common instinct will probably render it impossible for the outside art-lover to master the problem of the artist's tetchiness. He sees artists handle one another without, as it strikes him, any gloves at all! Why should he have to put them on?— he in whom nothing but the most friendly spirit is presupposable, in whom professional jealousy is out of the question? The trouble is, he is trying to deal practically with a mental disease, of the intricacies of which he is ignorant; he has to do with a temperament, the extreme sensitiveness of which in some directions is all the more incomprehensible to him, that he finds it unexpectedly callous in others, in which he, like enough, may be somwhat sensitive himself. He cannot grasp the subtile logic of the insanity of genius! He is in constant peril of giving

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the artist a thwack on his sorest spot, and may at times hesitate even to stroke him where he might have kicked him with impunity. The possibility of any freemasonry between him and artists is virtually null.

After all, the matter is as broad as it is long. If, as I have said, the average outsider fails to grasp the subtile logic of the insanity of genius, the artist often fails to grasp the simpler logic of the sanity of no-genius. The every-day man's relations to life and society may be as incomprehensible to him as his are to the other. It is the old question over again: which of the two is really the insane one? To the caged lunatic the rest of the world is as insane as he is to those outside his bars; the question is practically answered by the majority, but who knows? The artist may find the art layman's lack of appreciation of his sensitiveness incomprehensible and even brutal; so incomprehensible indeed that he cannot help looking for some ulterior motive in the other's quite unintentional wounding of his feelings. The suspiciousness of artists in this matter seems at times well-nigh preternatural; but it is merely a part of the insanity of genius.

I may have seemed to use the word *genius* rather loosely here; for the sort of insanity I have spoken of is unquestionably met with in many an artist to whom the world would unite in refusing so high an attribute as

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genius. Many an artist seems to have the insanity of genius without the genius of his insanity. I am no specialist in this matter; but I may hazard a guess. Certainly we all know that, as artists go, the gravity of their insanity is no measure of the calibre of their genius — nor *vice versa.* And my guess is that the peculiar mental derangement which is one of the conditions of genius may often manifest itself quite forcibly without any accompanying manifestation of genius itself. As the quantitative proportion of genius to insanity is known to be different in different subjects, it seems quite possible that the genius itself may often be so nearly null as to be practically inappreciable, while there may yet be enough of it to account for the insanity. The peculiar mental derangement may still be the insanity of genius, even in cases where the genius itself eludes all direct diagnosis.

A not uncommon manifestation of what I may call the egotism of genius is the well-known proneness of artists (apparently) to undervalue each other's work. Of generous appreciation of each other artists unquestionably show a great deal at times; this must be conceded to them. But they are habitually terrible flaw-pickers, too; when they praise a fellow-craftsman's work, it is generally with a reservation. No doubt most of us praise in quite the same way. But the artist's reservation — which may be, after all, merely a mental one, more implied in his manner than directly expressed in words — nearly always seems to imply that his fellow-craftsman has failed just where he himself would have done better. People are too prone to call this sheer jealousy. But it seems to me that it is quite natural, and does not need any jealousy to explain it. There is an ideal underlying all artistic performance — whether productive or reproductive. The artist is more completely conscious of his own ideals than he can be of the

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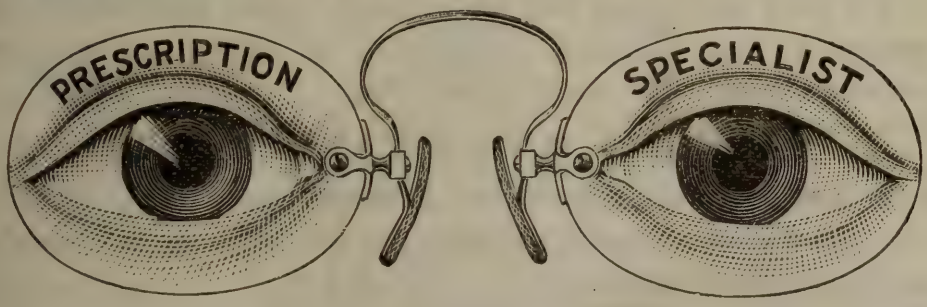

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exact quality of his own performance. Of the quality of another's performance he is, however, an excellent judge; whereas he can know another's ideals only through the character of that performance. So, when brought face to face with the performance of a fellow-craftsman, he — no doubt unconsciously — tends to compare it, not with his own actual or potential performance, but with his own ideals. And it is not unnatural that the other's performance should suffer somewhat in the comparison.

That the over-keen sensitiveness, tetchiness, egotism, and jealousy of artists are really normal manifestations of the insanity, or quasi-insanity, of genius seems to me evident enough. And it seems to me equally evident that these faults cannot justly be judged by the common standard of ordinary men. For, with and in spite of all this egotism and sensitiveness, all this superacute and ever-watchful jealousy, see how well artists, upon the whole, get on together. One would think that men so constituted could be nothing but powder and match to one another, and that their mutual intercourse would be merely a series of explosions. But this is far from being the fact; indeed we outsiders are much more likely to be matches to the artist's powder than one artist is likely to be to another's. The only plausible explanation seems to be, that artists, being all insane with the same insanity, well and sympathetically understand what I have called the subtile logic of that insanity; they feel instinctively that what would wound them will also wound their colleague — and act accordingly. And they know what will wound as we outsiders cannot. We are hopelessly outside the freemasonry of genius, and can never quite understand the workings of its accompanying insanity.

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Happy Thought.— To quote carelessly "*Poluphoisboio Thalasses*," and say with enthusiasm, "Ah, *there's* an epithet! How grand and full is the Greek language!"— F. C. BURNAND, *More Happy Thoughts.*

"Hullo!" said Félix, "there's the big thing that's so much talked about."

Five rows of people were gazing at the big thing.— EMILE ZOLA, *Madame Neigeon.*

When the late lamented Jumbo was in New York he attracted so much attention that his colleagues, although but little inferior in size, had "no show" whatever. Everybody crowded around Jumbo, stuffing him with bushels of oranges and apples, while the other elephants were entirely ignored. . . . In æsthetics, this Jumboism, this exaggerated desire for mammoth dimensions, seems to be a trait of the human mind which it is difficult to eradicate.— HENRY T. FINCK, *Chopin and Other Musical Essays.*

Probably few of us are quite safely cuirassed against the attack of magniloquence. Few of us can quite dissociate the idea of bigness from the idea of strength. We see too many instances of strength and size going together for this. Prize-fighters, for instance, are classed, not according to their muscle, but according to their weight and inches; though the blow of the feather-weight may at times be estimable at more foot-pounds than that of the heavy-weight, the former would probably find but few backers against the latter. The small boy who thrashes the big boy is *de facto* a hero, his admiring friends being as a rule quite willing to overlook the very possible fact that he may really be stronger than his bulkier victim. Current slang, that infallible index of popular thought, has done its best to substitute the word "big" for the word "great" in American English. Size will ever have its admirers. And, as it is with size — and its usual concomitant, weight — so is it also with the spiritual correlatives of size and weight: pompousness, grandiosity, magniloquence.

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To transport this so general admiration of the bulky, the ponderous, the grandiose into our mental attitude toward works of art is indeed dangerous; dangerous, but all too common! Yet it seems to me that, in our day, this is not the only peril, nor perhaps the most serious one, to which our practical æsthetics is exposed. A far more subtile and insidious danger may come from a too thoughtless reaction against this æsthetic Jumboism. A too reckless disgust with the vulgar cult of the big may end in the preciosity of a wanton and self-conscious cult of the little. A too lavish harping on the fact that bulk and strength are divorcible may at last lead us to forget that they are often united. It may also induce an undiscriminating distaste for bulk *per se;* even to the pitch of disgruntling us with strength itself — as a too common attribute of bulk. And, after getting ourselves into this mental posture, we may easily go a step farther, and, in our newfledged admiration for the little, forget that delicacy is oftener a concomitant of strength than of weakness, and acquire a morbid fondness for the weak, the anæmic, the impotent.

The big is often strong; nay, some things owe all their strength to their size — all their beauty and impressiveness. The Pyramids would be nothing on a reduced scale. Bulk is not necessarily vulgar, neither is magniloquence. Fustian is vulgar, if you will; but there is a magniloquence that is not fustian. And, if you come to vulgarity, is the most orotund fustian of the camp-meeting howler as essentially vulgar as the shrivelled, drawling would-be-elegance of the drawing-room snob? Of all æsthetic vulgarity, preciosity is the worst. And, of all known or knowable forms of preciosity, the farthest past praying for is that which — consciously or unconsciously — burns incense at the altar of weakness.

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One of the least respectable forms of inartistic preciosity, is, to my mind the now prevalent fad for the sketch — in contradistinction to the finished picture. It is, in the last analysis, little more than a phase of the cult of weakness. Do not misunderstand me! There are unquestionably some sketches in the world, in which the artist's genius gives us a glimpse of loftier things than it shows us in his finished pictures; sketches which half-articulately stammer out a grander message than has yet been couched in the completer utterance of well-rounded periods. In some sketches you seem to catch a faint glimpse of genius in utter nakedness, whereas, in the finished picture, you but see genius clothed. But why is this? Principally because hardly any painter has yet had the artistic strength to develop his puissant, half-articulate sketch into a wholly articulate finished picture, without allowing some of the initial potency of the sketch to evaporate during the process. That is about all! In the superior strength of the sketch, compared with the finished picture, the painter's weakness stands confessed. For his ideal aim is to give full utterance to what is in him; not merely to stammer it forth in a half-articulate way; his business is to reveal his ideal to you, not merely vaguely to shadow it forth. If he can succeed in fully revealing to you only a part of that of which he can give you a hasty glimpse, so much the weaker he! And, if our admiration of some great sketches above the pictures that have been developed from them implies a willingness to extenuate and condone the painter's weakness, the popular fad for the Sketch — with a capital S,— for the sketch *as such*, turns this condonation to a veritable cult. And such a cult can thrive only at the expense of a general cheapening and deterioration of our art ideals.

I find a similar deplorable preciosity in the now prevalent disposition to impute an exaggerated value to the musical phrase. People are too fond

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of saying things like "A single phrase of So-and-so's is worth a whole symphony of So-and-so-else's." Mind you, I do not mean to say that such an expression of opinion is necessarily false; for there really are some musical phrases which have an indisputable value *per se*, and I know of a symphony or two which are worth just nothing at all. But there are phrases *and* phrases in music; some are valuable of and by themselves alone — for their plastic beauty, their dignity and grandeur, their poignant emotional force; others again are valuable for the potency and power of growth there is in them, valuable as seeds from which a whole mighty composition can be made to grow. But I cannot help suspecting, in general, that expressions of opinion of the sort I have just quoted are really morbid; they imply to me that what might have been a healthy reaction against musical Jumboism has been allowed to go to peccant lengths, that the patient, though well enough cured of what Jumboism he may have been suffering from, is now feeling the toxic effects of the remedies he has too prodigally taken, and has fallen from Jumboism into preciosity. Or, may be, frightened at the ravages he has seen Jumboism make in the æsthetic system of others, he has made an excessive use of prophylactics, resulting in a tendency to musical microlatry. Or again, his may simply be a case of congenitally weak musical digestion such as is best treated with spoon-victuals. As for the intrinsic artistic value of extended musical compositions,— long symphonies, elaborately worked-out fugues, etc.,— it is merely a question of the value of the thematic material *plus* the question whether they have attained their great bulk by a process of natural, healthy growth, or have only been artificially inflated to monster-balloon dimensions with sheer gas. It is all very well to say that, in this simple song or that unpretentious prelude, only a page or half a page long, the composer has given you matter of the weightiest import in a nut-shell. Very likely he has; but there are some things that absolutely will not go into a nut-shell, and things of infinite moment too.

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Æsthetic Jumboism is indeed a dire disease. But to my mind it is not quite so bad as its antithesis, æsthetic microlatry. For Jumboism is in general quite sincere, if sincere in a mistaken direction; but microlatry is terribly liable to exhibit symptoms of affectation and cant. Æsthetic microlatry and preciosity seldom go alone; you generally find them associated together. And from all taint of preciosity good Lord deliver us! After all, Jumboism, with its cognate admiration for the magniloquent and "*polyphloisboio thalasses*" in general, is essentially a bourgeois trait; it belongs especially, if not quite distinctively, to what Zola has called "*cette horrible classe bourgeoise qui ne peut rien faire simplement et qui s'endimanche, quand elle mange un melon* (that horrible bourgeois class, which can do nothing simply, and puts on its Sunday best to eat a melon)." But preciosity belongs to the dandy,— of all mortals the least respectable.

EPISODE FROM LENAU'S "FAUST": SCENE IN THE VILLAGE TAVERN (MEPHISTO-WALTZ) . . . . . FRANZ LISZT.

This is the second of *Two Episodes from Lenau's Faust* in which Liszt made Lenau's text the poetic basis of compositions of the symphonic poem sort. The scene is laid in a village tavern, where a peasant wedding is going forward. Mephistopheles looks in at the window in the guise of a huntsman, and beckons Faust to follow him into the room. Entering upon the scene of jollification, Faust soon becomes smitten with a black-eyed village beauty, but feels a little shy at first about asking her to dance with him. Mephisto laughs at him "who has just had it out with hell, and is now abashed before a woman." Turning to the village musicians, he says: "You dear people, your bow is drawn far too sleepily! To your

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waltz sick pleasure may turn on lame toes, but not youth, full of blood and glow. Reach me a fiddle, 'twill give out another sound, and in the tavern shall be other springing!" He takes the fiddle and strikes up a waltz-tune, to which Faust and the young girl dance madly, he the while commenting on all the delights of dancing, love, and beauty in a glowing monologue which, upon the whole, it will be quite as well not to quote here.

The music is one of the liveliest and most graphic of Liszt's tone-pictures, and follows Lenau's text with a minute regard for detail and a frank vividness of illustration that leave nothing to be desired in their way. The piece is scored for full modern orchestra.

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The first movement begins with a long, slow introduction, *Andante* in C major (2-2 time), which is based on a theme of its own; this theme is first given out by two horns in unison, and wholly without accompaniment. It is then taken up by the oboes, clarinets, and bassoons in harmony over a contrapuntal *pizzicato* accompaniment in the strings, and then further developed by the violas and 'celli *divisi*, to a similar accompaniment. Then follows a longish passage of working-out in the full orchestra, lead-

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ing to a return of the theme in its integrity in the oboes, clarinets, and bassoons in harmony over a contrapuntal bass in the violas, 'celli, and double-basses *pizzicati* and running imitative counterpoint (almost canon in the 5th below) in triplets in the first and second violins *col arco.* Toward the end of this return of the theme the development grows more stormy; harsh discords in the full orchestra over a figure in the basses and horns, premonitory of the theme of the ensuing *Allegro*, lead to the main body of the movement.

This *Allegro, ma non troppo*, in C major (2-2 time), begins immediately with the first theme; the first half of each phrase of the thesis is given in *forte* by all the strings, horns, and kettle-drums in octaves, and the second half in tremulous triplets, *piano e crescendo*, by the wood-wind and horns; the short antithesis comes *forte* in the full orchestra (without trombones). This announcement of the first theme is followed by a subsidiary period of imitative contrapuntal passage-work in the strings (later in the strings and trombones) against a tremulous background of repeated triplets in the wind. This period ends very definitely with a full cadence in the tonic C major. A brief modulation to E minor leads to the entrance of the second theme, a melody of rather Scotch character, given in *staccato* 3rds and 6ths by the oboes and bassoons, then by the flutes and clarinets, over a rustling arpeggio accompaniment in the strings, with a background of richer color in the trombones and horns. The development of this theme is exceedingly extended and after a while assumes the character of actual working-out, the trombones coming in softly in unison from time to time with scraps of the theme of the introductory *Andante.* This extended development of the second theme brings the first part of the movement to

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a close with a strong cadence in the dominant (G major), there being no conclusion-theme. This first part is forthwith repeated.

The free fantasia is quite long and elaborate, the first and second themes of the *Allegro* and the theme of the introductory *Andante* appearing in the working-out, with frequent hints at (at least the rhythm of) the first subsidiary.

The third part of the movement begins *piano* with the return of the first theme in the tonic; it is almost an exact reproduction of the first part, save for the regulation changes of key, the second theme now appearing in the tonic C minor; even the long and elaborate development of this theme is repeated in almost exactly its original shape. The glowing cadence at the end, now in C major, leads to a long and extremely brilliant coda on the first subsidiary, some of the features of which are taken and enlarged from the composer's overture *in the Italian style* in D major. This long and overwhelmingly brilliant climax closes with a resounding reassertion of the theme of the introductory *Andante.*

The second movement, *Andante con moto* in A minor (2-4 time), is in a form which may be described as a free application of the sonata form, with some characteristics of the rondo. Seven introductory measures in the strings, in which the basses give hints at the approaching theme, lead to the announcement of the first theme by the oboe over a string accompaniment, the oboe being reinforced by the clarinet in the second phrase. This is immediately followed by the first subsidiary, a sunnier melody in A major, also given to the oboe and clarinet. Then follow fourteen measures of strong contrapuntal passage-work which have much the character of an

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orchestral *tutti* in a concerto; the passage runs on figures from the first theme and its subsidiary. Then the first theme, its subsidiary, and the *tutti* passage are repeated in a somewhat more elaborate shape, and still in the tonic, the first theme beginning in 3rds in the clarinets and bassoons, and its antithesis running to some charming contrapuntal developments between the oboe and clarinet, and an ecstatically beautiful counter-figure appearing in the bassoon at one point in the subsidiary. After the ensuing imitative contrapuntal *tutti* the first theme and its subsidiary appear once more in the tonic, in the same shape as the last time, but with some changes in the instrumentation. This continual harping on the first theme and its subsidiary, and always in the tonic, savors strongly of the rondo; it is like repeating three verses of a song to the same music. Now a short modulation in the basses, horns, and wood-wind to F major introduces the second theme, given out in three or four part polyphony by the strings and wood-wind, and briefly worked up by various orchestral groups. A short free episode on a melodious phrase that seems at first like a conclusion-theme, but soon falls back into the second theme again, leads to a transitional passage of soft harmonies, alternately in the violins and violas and the 'celli and double-basses, with syncopated high G's in the horns. One

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would now expect a free fantasia; but instead of it there comes a repetition of the first two periods of the first part of the movement (first theme, subsidiary, and *tutti* passage), in the tonic A minor and major, as before, but now with far more elaborate contrapuntal adornment, a new counter-figure in the trumpet and horn being especially noticeable in the first theme. At the second return of the *tutti* passage the imitative contrapuntal work is so extended as almost to amount to a free fantasia; it is followed by an enchanting little duet episode for oboe and 'celli, after which the second theme returns in the tonic A major, the theme being sung, now in octaves, now in harmony, by the wood-wind over a *pizzicato* bass and running counterpoint in sixteenth-notes in the second violins and violas, while the first violins play a syncopated *staccato* counter-theme. The development, save for the far more elaborate contrapuntal ornamentation, is almost exactly what it was in the first part of the movement, and leads to a very similar transitional passage; this in turn leads to a longish coda on the first theme and its subsidiary.

The third movement, Scherzo: *Allegro vivace* in C major (3-4 time), is absolutely regular in form, differing from the ordinary scherzi of the period, like the second movement in Beethoven's ninth symphony, by having two distinct themes and by its extremely extended development. By two distinct themes, I mean in the Scherzo itself, not counting the Trio. The thesis of each one of the two larger periods of the first theme is given out by all the strings in octaves, the antithesis by the wood-wind, horns, and kettle-drums in harmony. The second theme (in the dominant, G major) begins as an imitation (almost strict canon in the lower octave) between the first violins and 'celli, accompanied by the other strings, and is contin-

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ued in B minor as a series of rising and falling arpeggj in all the strings in octaves; throughout its whole duration the wood-wind keeps insisting upon counter-figures taken from the first theme. All this material is worked out with exceeding elaborateness in the second section of the Scherzo, after the first repeat.

The Trio, in A major (3-4 time), is also very long, and consists in the working-out of a new, majestic, almost march-like theme by the wind instruments against a series of persistent, alternate, and interlocking arpeggj in the strings. It is followed by the regular repetition of the Scherzo.

The Finale (fourth movement), *Allegro vivace* in C major (2-4 time), is in the sonata form usually applied to first movements. It opens *fortissimo* with the brilliant first theme in the full orchestra, a sort of ideal, heroic quickstep, interspersed with galloping triplet figures in the strings. This is immediately followed by the first subsidiary, a more flowingly melodious phrase played in 3rds and 6ths by the wood-wind, with triplet figural embroidery in the violins, while the violas, basses, and horns keep repeating the rhythm of the initial figure of the first theme on a long dominant organ-point. This theme, which begins *piano* and is worked up in a long *crescendo* climax, begins in the tonic, then passes into the sub-dominant, and then returns to the tonic once more, to come to resounding closing cadence with reminiscences of the first theme. It is followed by some brilliant passage-work on figures from itself and the first theme, interspersed by rising and falling octave-passages in all the strings, the whole coming to a long-prepared and very definite cadence on the dominant, G major. Then comes the second theme in the dominant: a joyous melody sung in 3rds and 6ths by the wind instruments over a constantly moving arpeggio bass (at first *pizzicato*, then *col arco*), while the violins and violas keep incessantly repeating the galloping triplet figure already heard in parts of the first theme. The effect of this persistent rhythm may be likened to that of anything you please that goes rhythmically and at full speed: the gallop of a race-horse, the regular stride of a fast trotter, the rhythmic jar of an express train. The whole impression is one of animal or mechanical speed and joyous

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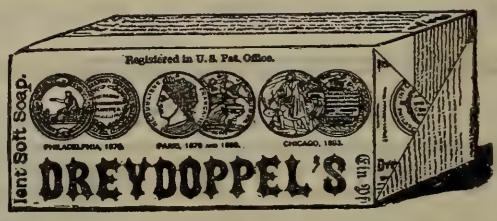
buoyancy. This second theme is worked up at enormous length and with ever-increasing brilliancy, occasional imitative rising and falling scale passages in the strings (in the nervous rhythm of a dotted eighth-note followed by a sixteenth) adding to the sense of hurry and bustle. A short conclusion-theme — a descending phrase based on a figure from the second theme — sets in at last, and proceeds in continuous *decrescendo* in the strings while the wood-wind keeps hinting once more at the rhythm of the initial figure of the first theme. This brings the first part of the movement to a close in the dominant; a repeat is marked in the score, but is seldom, if ever, made in performance, on account of the enormous length of the work.

The free fantasia begins with work on the conclusion-theme (in the wood-wind, over a sharply rhythmic accompaniment in the strings), which here assumes a form in which it reminds one rather forcibly of certain passages in the "Hymn to Joy" in Beethoven's ninth symphony. It is soon worked out in contrapuntal imitations in the strings in *tremolo* and wood-wind, making way after a while for a return of the second theme in the bass ('celli, double-basses, trombones, and horns), and its subsequent contrapuntal working-out. As this gradually dies away, scraps of the first theme begin cropping up in the strings, and soon the whole orchestra precipitates itself upon the first theme at the beginning of the third part of the movement, not in the tonic, however, but in the irregular key of E-flat major, its development passing through C minor and ending in G minor. The development of this third part is almost precisely the same as that of the first, but with the following differences of key: the first subsidiary now begins in G minor, then passes to B-flat major, then to D minor, then to F major, its closing development leading definitely to E major. The second theme enters regularly in the tonic, C major, in which key the conclusion-theme also appears. Then comes a long coda in which the conclusion-theme, second, and first themes are brilliantly worked up together to an over-

This is the 

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whelming climax, the "Commendatore tread" of the initial figure of the second theme (*vide* Mozart's *Don Giovanni*) in repeated C's in all the strings, horns, and bassoons in octaves producing a noteworthy effect at one point.*

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The instrumentation is exceedingly brilliant, although curiously monotonous. The only piece of *cantilena* given to the violins in the whole symphony is the second theme of the Scherzo; all other *cantabile* phrases are given to wind instruments throughout. The use of the trombones is so frequent as to have been called excessive by some judges. But, if the instrumentation is out of the ordinary run, it should be remembered that the whole symphony is an utterly individual work, unlike anything else in all musical literature.

*This wonderful passage must have suggested to Gounod his persistently repeated and enormously effective A–C in the final terzet in *Faust* just before the *cantilena* in G major, "*Anges purs, anges radieux!*" But the real original of the effect is undoubtedly to be found in the second Finale of *Don Giovanni*.

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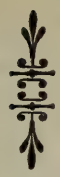

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PROGRAMME.

Karl Goldmark - - - - Overture to "Sakuntala," Op. 13

Ludwig van Beethoven - - Concerto for Violin, in D major, Op. 61

(Cadenzas by JOSEF JOACHIM.)

I. Allegro, ma non troppo (D major) - - - - - 4-4
II. Larghetto (G major) - - - - - - - - - 4-4
III. Rondo (D major) - - - - - - - - - - 6-8

Intermission.

Hector Berlioz - Overture, "The Roman Carnival," in A major, Op. 9

Felix Mendelssohn-Bartholdy Symphony No. 4, in A major ("Italian"), Op. 90

I. Allegro vivace (A major) - - - - - - - - 6-8
II. Andante con moto (D minor) - - - - - - - 4-4
III. Con moto moderato (A major) - - - - - - 3-4
IV. Saltarello: Presto (A minor) - - - - - - - 4-4

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OVERTURE TO "SAKUNTALA," IN F MAJOR, OPUS 13. KARL GOLDMARK.

This concert overture, first given by the Philharmonic Society in Vienna in 1865, was the keystone of Goldmark's universal fame as a composer. The following Preface is printed in the full score:

For the benefit of those who may not be acquainted with Kalidasa's famous work, *Sakuntala*, we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a pentitential grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring, by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king by her companions, as his wife, he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

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Now, the ring is found by some fisherman and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The overture is somewhat freely constructed, although it adheres, in the main, to the general scheme of the sonata form. It opens, *Andante assai* in F major (3-4 time), with some suave harmonies in the violas, 'celli (largely divided), and bassoons, in which the low trills may be fancied to bear some reference to the gurgling of a spring — indicative of Sakuntala's parentage; her mother being a water-nymph. After a few measures of this, the tempo changes to *Moderato assai* in F major (3-4 — or 9-8 — time), and the clarinet and two 'celli in unison sing the tender love-melody of the first theme over soft harmonies in the strings and bassoons. Soon the first violins and oboe bring in an equally sensuous second theme, against which the second violins and violas pit figures from the first as a counter-theme. After a while the figuration in the middle-strings, reinforced by the horns, assumes a more lively rhythmic character, and a new triplet-figure soon takes possession of the whole orchestra, which leads by a short *crescendo* up to a modulation to A minor, *Poco più mosso*, in which key all the brass now launches forth the brilliant third theme — a vivacious hunting-tune, of which the peculiar rhythm just brought in by the second violins, violas, and horns is the most prominent feature. This theme is now briefly developed, being tossed about alternately between the three principal masses of the orchestra: the brass, the wood-wind, and the strings; leading to a resounding *fortissimo* of the full orchestra. Next follows a long development of a new *cantabile* theme, *Andante assai* in E major, which bears, however, an evident relationship to the tender and sensuous second theme. This passage, which begins with the melody in the oboe and clarinet,

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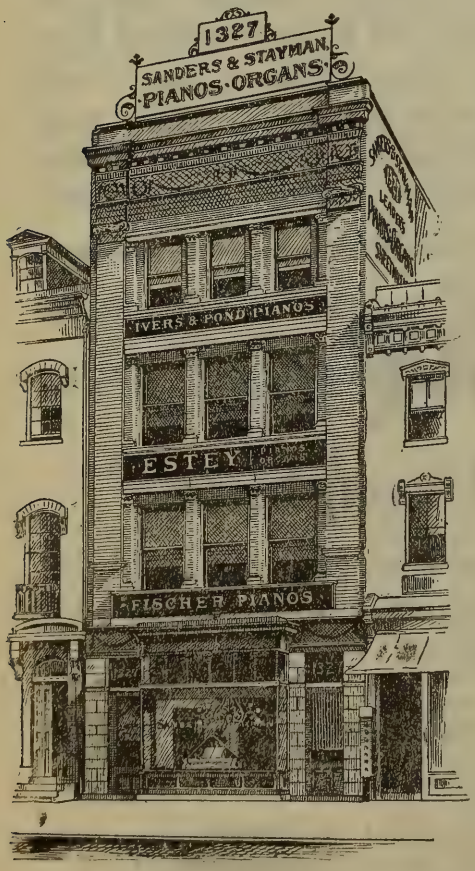
against swept chords in the harp and waving triplet arpeggj in the violins and violas, soon calls in the full force of the orchestra in rich harmonies, with sparkling arpeggj in the harp. It is followed by a *Più mosso, quasi Allegro* movement, beginning *pianissimo* in F-sharp major, and ending *fortissimo* on the dominant of F major, in which the third ("hunting") theme is worked up brilliantly in passage-work to a resounding climax. This ends the first part of the overture. I may here warn the reader that, in designating the themes as "first," "second," and "third," I use these terms wholly untechnically, to indicate the several themes in question by the order of their entry; their respective characters, as well as their treatment, forbid their being looked upon as the regular first, second, and conclusion-themes of the sonata-form.

The second part of the overture (corresponding pretty closely to the third part in the sonata-form) begins exactly as the first part did — with the gurgling "water-music" — and is developed in almost precisely the same manner, if with certain differences of key, up to the end of the long *Andante assai* (then in E major, now in E-flat major); but now instead, of the "hunting" theme returning, we come upon a sort of free fantasia, in which the first theme is elaborately, if not very extendedly, worked out in imitative counterpoint by various wind instruments against high triplet arpeggj in the violins. This leads to the third part of the overture, or Coda. A long-drawn-out *crescendo* climax on figures from the "hunting" theme leads to a *fortissimo* outburst of the full orchestra on the first and



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second themes in conjunction: first theme in the flutes, oboes, clarinets, and violins, second theme in the four horns in unison, against plain chords in a syncopated rhythm in the rest of the orchestra. A free climax, beginning with the "hunting" theme, and passing from *Quasi Allegretto* to *Allegro vivace* and *Quasi Presto*, brings the overture to a close.

This overture is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harps ("if possible, two!"), and the usual strings. The scoring is, for the most part, very full, as was Goldmark's habit. The score is dedicated to Ludwig Lakenbacher.

Concerto for Violin, in D Major, Opus 61.

Ludwig van Beethoven.

This concerto was written for Clement, leading first violin in the orchestra at the Theater an der Wien, in Vienna, and first played by him at a concert of his own on December 23, 1806. Beethoven was often behindhand in finishing compositions promised to distinguished solo players; there is abundant evidence that this concerto was finished in a great hurry, and was ready just in the nick of time for the concert. Indeed, it was completed so very late that there was no chance for rehearsing the whole of it, and the unlucky Clement had to play a good deal of his part at sight before the audience. As the concerto is still one of the most difficult in existence, notwithstanding the enormous advance of violin technique since Beethoven's day, the quality of this first performance may easily be imagined. The work seems to have been a favorite with the composer; for after the first performance, he not only spent much time and labor upon remodelling the solo part, but even made a separate arrangement of the whole as a pianoforte concerto, leaving the orchestral parts, however, the

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same as in the original violin version.* But, even after Beethoven's remodelling of the solo violin part, the concerto went into eclipse for a good while; it was too foreign to the violin-playing habits of the day, and exceedingly few violinists cared to attempt it; its great length also militated against its being popular with performers. It was not until Joseph Joachim revived it, many years after Beethoven's death, that it began to take its place in the standard repertory of violinists. Since then, however, it has continued to stand at the head of all violin concertos.

The first movement, *Allegro ma non troppo* in D major (4-4 time), begins with a long orchestral ritornello. Four soft strokes of the kettle drums on D usher in the first theme which is given out by the oboes, clarinets, and bassoons. After the first phrase of the theme we hear four more soft kettle-drum strokes on A, and the wind instruments then go on with the second phrase. Now come four soft D-sharps in the first violins; the ear is puzzled; what can come next? Is this D-sharp the leading-note of E minor? or what is it? With the next measure light comes! The chord of the dominant 7th (on A) shows the D-sharp to have been a semi-tone *appoggiatura* below the second degree of the scale (5th of the dominant). Upon the whole, this problematical D-sharp, coming no one at first knows whence, is at once one of the weirdest and most characteristic strokes of genius in all Beethoven. The exposition of the first theme is followed by a first subsidiary in the same key; after a modulation by deceptive cadence to B-flat major, it returns to the tonic, in which key the second theme makes its appearance. This theme (only eight measures in length) is first

*There is nothing new under the sun! In one of the cadenzas Beethoven wrote to the first movement of the pianoforte version of this concerto there is a long passage in which the pianoforte is accompanied by the kettle-drums. Not only was it unusual to have any part of the orchestra take part in a cadenza for the solo instrument, but this idea of a combination between the pianoforte and kettle-drums was doubly original. Now, curiously enough, we find just this combination in the cadenza of Paderewski's Polish Fantasia for pianoforte and orchestra. That Paderewski did not know that Beethoven had anticipated him in this matter is more than probable; for all Beethoven's cadenzas to his own concertos have long since become so antiquated and out of fashion that few modern pianists have even looked at them; least of all at the cadenza to this pianoforte version of the violin concerto, which is never played at all. It is a sheer case of *Pereant qui ante nos!*

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given out by the wood-wind and horns in D major, and then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli; it is developed at some length. It is followed by a short second subsidiary, which is worked up to a *crescendo* climax, and leads to the triumphant conclusion-theme, which is still in the tonic and brings the first part of the movement to a close with a half-cadence on the dominant chord.

Now the solo violin enters. The first part of the movement is repeated, as is usual in concertos, the solo instrument either playing the themes, or else embroidering them with rich figural tracery. It is, however, worth noting that the irregularity of this part — its second and conclusion themes coming in the tonic — is cured in the repetition, both these themes now coming in the dominant. The conclusion-theme is also worked up to a longer climax than before, the solo violin running through a series of *bravura* scale-passages, arpeggj, and ascending trills that lead at last to a resounding *tutti* in F major. Here the free fantasia begins; the working-out is in the orchestra for a while, until the solo violin comes in as it did at first — only now in C major — then modulates to B minor, in which key the first theme makes its reappearance. The remainder of the working-out is long, elaborate, and exceedingly brilliant.

The return of the first theme in the tonic at the beginning of the third part of the movement comes as a *fortissimo* orchestral *tutti;* the solo violin enters on the first subsidiary, and the development proceeds very much as it did in the repetition of the first part. The climax on the conclusion theme leads to a hold of the full orchestra on the dominant, A. Here the cadenza is introduced, after which a brief coda ends the movement.

The second movement, *Larghetto* in G major (4-4 time), is one of those short, ecstatic slow movements in a perfectly free form, pendants to which

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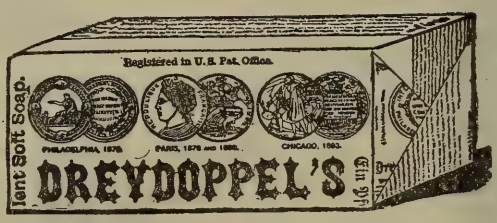
may be found in the *Waldstein* sonata, opus 53, and the fourth pianoforte concerto, in G major, opus 58. One can almost look upon it as a slow introduction to the Finale — with which it is enchained — rather than as an independent movement by itself. The muted strings give out a suave theme, which is forthwith repeated by the clarinet and horns, accompanied by the strings, while the solo violin embroiders it with more and more elaborate figuration. It seems as if the solo instrument were listening in rapture to the theme, and expatiating upon its beauty in its own way. The strings then repeat the theme *forte*, loud calls from the clarinets, bassoons, and horns answering every phrase of it. Then the solo violin enters again and goes through some brief passage-work which leads to a more *cantabile* second theme, given out and developed by the solo instrument and accompanied at first by the strings, then by the wood-wind. A free cadenza for the solo violin leads over to the next movement.

The third movement, Rondo in D major (6–8 time, tempo not indicated), is built up on one of those rollicking peasant-dance themes, of which we find so many examples in Haydn's final rondos. The second theme, a sort of vivacious hunting-call for the horns, is equally bright and cheery. The movement is in the regular rondo-form, and is worked up at considerable length and with immense brilliancy. The composer has made provision for the insertion of a free cadenza near the end.

Overture, "The Roman Carnival," in A major, Op. 9.

Hector Berlioz.

The sub-title of this overture is: "Second Overture to *Benvenuto Cellini*, to be played before the Second Act of the Opera." Its principal theme is taken from the Saltarello, danced on the Piazza Navona in Rome in the closing scene of the first act. The overture begins, *Allegro assai con fuoco*,

This is the 

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immediately with this theme, given out in *forte* by the violins and violas, and answered on the second measure in free imitation by the flutes, oboes, and clarinets, the horns, bassoons, trumpets, and cornets coming in on the third measure with a second response. Then follows a measure of sudden silence; light trills in the strings and a sudden flaring-up in the wood-wind and horns lead to a long-sustained E-sharp in the horn (Berlioz has had the fancy of putting his third and fourth horns in "E-sharp," instead of in F), which is answered by a low G-natural in the clarinet. The movement now changes from *Allegro assai con fuoco*, 6-8 time, to *Andante sostenuto*, 3-4 time; against a *pizzicato* accompaniment in plain harmony in the strings, the English-horn outlines a tender melody; soon the violas take up the song, against a counter-theme in the flutes, the movement developing later on into a duet between the English-horn and violas. Then some of the wood-wind and brass, together with the kettle-drums, triangle, and tambourines, strike up softly a lively dance-rhythm,—as of dance-music heard in the distance,—while the bassoons and 'celli, on one part, and the flute, oboe, English-horn, and violins, on the other, play the preceding tender love-melody in close canon; as the further development of this melody proceeds, the distant dance-music is hushed after a while, and, just as all is about to sink back into silence, rapid ascending and descending scales suddenly flare up in the wood-wind,—like a sudden irruption of a torch-bearing crowd into the silent square,—the tempo changes again to *Allegro vivace*, 6-8, and the strings begin softly to sketch out the theme and rhythm of the Saltarello. Here the main body of the overture begins. Berlioz does not follow the regular symphonic plan of the overture form at all; he here begins by building up his theme, as it were, out of small fragments, and then proceeds immediately with the development and working-out. There is no proper second theme; but, about the middle of the movement, as the wild dance-music grows softer and softer, the love-song of the introduction returns (not as a second theme, but as a counter-theme worked up contrapuntally against the

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principal one), first in the bassoons, then in the trombones and other wind instruments, and is made the subject of some quasi-canonical imitations, while the strings continue the rhythm of the Saltarello. The latter soon comes back in all its vigor, and is worked out afresh. The overture is scored for 2 flutes (of which one is interchangeable with piccolo), 2 oboes (of which the second is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, 1 pair of kettle-drums, and the usual strings.

SYMPHONY NO. 4, IN A MAJOR ("ITALIAN"), OPUS 90.

FELIX MENDELSSOHN-BARTHOLDY.

This symphony (which is No. 19 of Mendelssohn's posthumous works) was written in 1833, and first published in 1851.

The first movement, *Allegro vivace* in A major (6-8 time), begins with a sharp *forte pizzicato* chord in all the strings and quivering eighth-note repetitions of the tonic chord in the wood-wind and horns; against this shimmering background, the first and second violins in octaves outline the brilliant first theme, the other strings coming in after the tenth measure to alternate with the wind instruments in the quivering harmony. After the theme has been played through (twenty-one measures), various wind instruments proceed with some further developments on its initial figure, against a *staccato* contrapuntal counter-figure in the strings, and a brief climax leads to the *fortissimo* return of the theme with still more brilliant orchestration than before. Then follow some further developments, almost having the character of working-out, leading to the entrance of the second theme in the clarinets and bassoons in 3rds in the dominant, E major. This theme is at first developed by the wind instruments over a waving arpeggio accompaniment in the strings; then the development passes into the strings, dying away gradually to *pianissimo*, and the clarinet softly brings back some hints at the first theme, which are immediately taken up by the

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strings and the rest of the orchestra in joyous *forte* and *fortissimo*, until the wood-wind comes in in sudden *piano* with the graceful conclusion-theme, which joins on so easily and naturally as almost to seem part of the two preceding themes. It is then taken up by the violins and briefly developed into a transitional passage leading back to the first theme, as this first part of the movement is repeated.

After the repeat, we pass on to the free fantasia. A few measures of preliminary skirmishing lead to the entrance of an entirely new theme (of rather Scotch than Italian character) in D minor, which is at first treated in free *fugato* in the strings against running counter-figures; then fragments of the first theme come back, and this and the new theme are elaborately worked out together, rising to *fortissimo* and then falling back to *pianissimo* on figures from the first theme. Then comes a gradual climax of *crescendo* in which the wind instruments keep insisting more and more strongly on the initial figure of the first theme against a waving accompaniment in the strings, until the re-entrance of the first theme itself is reached at the beginning of the third part of the movement. This third part is not quite regular. The second theme follows (now in the tonic) soon after the first, and is now given to the violas and 'celli against waving arpeggj in the flute and clarinet, and is still further developed by the violins against a similar accompaniment; as it at last dies away, the little episodic theme that made its first appearance near the beginning of the free fantasia sud-

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denly returns in A minor in the wood-wind and horns, leading over to the coda of the movement, in which this episodic theme and the first theme are worked out in conjunction, much as in the free fantasia, the tempo growing more and more rapid as the working-out progresses.

The second movement, *Andante con moto* in D minor (4-4 time), has been called the "Pilgrims' March" and begins with a loud call, or rather wail, on the dominant and the sixth degree of the scale by the flutes, oboes, bassoons, violins, and violas in octaves. Then follows the principal theme of the movement, sung in octaves on the oboes, bassoons, and violas, against a running contrapuntal *staccato* bass in the 'celli and double-basses; after the first verse of the theme has been thus played through, it is repeated in the violins over the same persistent bass, the two flutes adding flowing counterpoint to fill out the four-part harmony. Then comes the second verse of the theme, given as before: first in the bare octaves of the oboe, bassoons, and violas against the contrapuntal bass, then by the violins, the flutes filling in the middle parts. Then follows a short conclusion-passage in four-part counterpoint by the strings. This first part of the movement is followed by the announcement of a more sensuous and

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idyllic second theme, mostly in the clarinets, against which the strings play an elaborate free contrapuntal accompaniment. Then the loud wail of the wood-wind and strings returns on E and F-natural, and the third part of the movement begins. This is devoted to a more or less elaborate working-out of both themes, and ends with a short coda on figures from the first theme.

The third movement, *Con moto moderato* in A major (3-4 time), is in the form of a minuet and trio. The first, or minuet, part consists in the development and working-up of a graceful, flowing theme, principally in the strings, the wind instruments being used mainly for the sake of coloring. The second part, or trio (in E major), is especially noteworthy for a charming effect of color obtained from its theme being played by a quartet of two horns and two bassoons, the crossing of the parts resulting in the most exquisite effects. After the repetition of the minuet, snatches of the trio return again in a short coda.

The fourth movement, Saltarello: *Presto* in A minor (4-4 time), is a brilliant and elaborately worked-out movement on a saltarello theme (really in 12-8 time). The saltarello is the typical Roman dance, as the tarantella is the Neapolitan. They are both in triplet rhythm, with the difference that the tarantella moves more in even triplets, whereas in the saltarello the fifth note of every regular group of six falls out, and its place is taken by a rest, producing a peculiar hitch in the rhythm.

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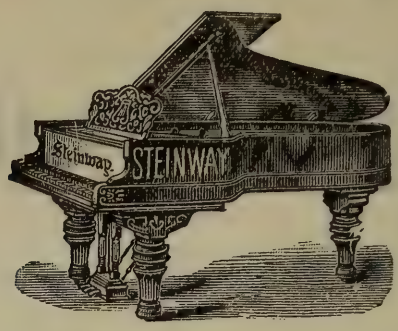

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PROGRAMME.

Hector Berlioz – Overture, "The Roman Carnival," in A major, Op. 9

Peter Ilyitch Tschaikowsky, Concerto for Violin, No. 2, in D major, Op. 35

I. Allegro moderato - - - - - - - - - - 4-4
II. Canzonetta: Andante (G minor) - - - - - 3-4
III. Finale: Allegro vivacissimo (D major) - - - 2-4

Franz Liszt, Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"

Intermission.

Robert Schumann – – – Symphony No. 2, in C major, Op. 61

I. Sostenuto assai (C major) - - - - - - 6-4
Allegro, ma non troppo (C major) - - - - 3-4
II. Scherzo: Allegro vivace (C major) - - - - 2-4
Trio I. (G major) - - - - - - - - - - 2-4
Trio II. (C major) - - - - - - - - - - 2-4
III. Adagio espressivo (C minor) - - - - - - 2-4
IV. Allegro molto vivace (C major) - - - - - 2-2

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OVERTURE, "THE ROMAN CARNIVAL," IN A MAJOR, OP. 9.

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The sub-title of this overture is: "Second Overture to *Benvenuto Cellini*, to be played before the Second Act of the Opera." Its principal theme is taken from the Saltarello, danced on the Piazza Navona in Rome in the closing scene of the first act. The overture begins, *Allegro assai con fuoco* immediately with this theme, given out in *forte* by the violins and violas, and answered on the second measure in free imitation by the flutes, oboes, and clarinets, the horns, bassoons, trumpets, and cornets coming in on the third measure with a second response. Then follows a measure of sudden silence; light trills in the strings and a sudden flaring-up in the wood-wind and horns lead to a long-sustained E-sharp in the horn (Berlioz has had the fancy of putting his third and fourth horns in "E-sharp," instead of in F), which is answered by a low G-natural in the clarinet. The movement now changes from *Allegro assai con fuoco*, 6-8 time, to *Andante sostenuto*, 3-4 time; against a *pizzicato* accompaniment in plain harmony in the strings, the English-horn outlines a tender melody; soon the violas take up the song, against a counter-theme in the flutes, the movement developing later on into a duet between the English-horn and violas. Then some of the wood-wind and brass, together with the kettle-drums, triangle, and tambourines, strike up softly a lively dance-rhythm,—as of dance-music heard in the distance,—while the bassoons and 'celli, on one part, and the flute, oboe, English-horn, and violins, on the other, play the preceding tender love-melody in close canon; as the further development of this melody proceeds, the distant dance-music is hushed after a while, and, just as all is about to sink back into silence, rapid ascending and descending scales suddenly flare up in the wood-wind,—like a sudden irruption of a torch-bearing crowd into the silent square,—the tempo changes again to *Allegro vivace*, 6-8, and the strings be-

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gin softly to sketch out the theme and rhythm of the Saltarello. Here the main body of the overture begins. Berlioz does not follow the regular symphonic plan of the overture form at all; he here begins by building up his theme, as it were, out of small fragments, and then proceeds immediately with the development and working-out. There is no proper second theme; but, about the middle of the movement, as the wild dance-music grows softer and softer, the love-song of the introduction returns (not as a second theme, but as a counter-theme worked up contrapuntally against the principal one), first in the bassoons, then in the trombones and other wind instruments, and is made the subject of some quasi-canonical imitations, while the strings continue the rhythm of the Saltarello. The latter soon comes back in all its vigor, and is worked out afresh. The overture is scored for 2 flutes (of which one is interchangeable with piccolo), 2 oboes (of which the second is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, 1 pair of kettle-drums, and the usual strings.

Peter Ilyitch Tschaikowsky (born at Votkinsk, in the government of Viatka, Russia, on April 25, 1840, died in St. Petersburg in 1893), was one of the composers who did not take up the study of music very early in life. At first he studied law and then entered the government service.

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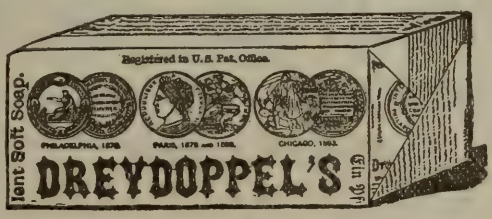
The first movement, *Allegro moderato* in D major (4-4 time) opens with a short orchestral *ritornello* which does not, however, go beyond a brief exposition of the first theme. Two points about this *ritornello* are curious: one is that it begins with the partial exposition of a theme that does not make any reappearance during the movement; the other is that the first theme, which begins in the tenth measure, is not in the tonic, but in the dominant,

This is the 

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A major. The solo instrument soon enters; after a few measures of preparatory cadenza, it takes up the first theme — in the tonic this time — and fully develops it, with a light orchestral accompaniment. A long stretch of subsidiary passage-work follows, leading to the second theme, in the dominant A major, given out by the solo instrument over a string accompaniment. Its development is extended, and it is followed by more subsidiary passage-work which leads up to the reappearance of the first theme in the dominant as a *fortissimo* orchestral *tutti* at the beginning of the free fantasia. Except for one or two stretches of passage-work for the solo violin, the working-out is confided entirely to the orchestra. At the end of the free fantasia comes a long and brilliant unaccompanied cadenza for the solo violin; then follows the third part of the movement, which is quite regular in its relation to the first, and ends with a short and brilliant coda. In this third part both first and second themes appear in the tonic.

The second movement (Canzonetta: *Andante*, in G minor, 3-4 time) begins with twelve introductory measures in the wood-wind and horns, which have no thematic connection with the movement itself: they correspond to the free instrumental *ritornello* introducing a song. Yet, only twelve measures though they be, they contain some very daring modulations. The Canzonetta itself begins in the solo violin, and its first theme is carried through by it. At its close the flute and clarinet take up its initial phrase in imitation, leading to the entrance of the second theme in E-flat major in the solo instrument. This second theme concluded, the violin plays some melodiously flowing passage-work, leading back to the first theme once more. It is still played by the solo violin, the string accompaniment being now enlivened with *arpeggj* on the clarinet. Some more passage-work for the solo instrument leads to the re-entrance of the weird harmonies in the wood-wind and horns with which the movement began; they are soon cut short, however, by the solo violin, and a short Coda ends the movement. which is immediately enchained with the Finale. The principal theme of

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this Canzonetta is full of essentially Slavic melancholy, and very characteristic of the composer in one phase of his genius. The whole development is simplicity itself.

The Finale (*Allegro vivacissimo*, in D major, 2-4 time) is a brilliant rondo, based on two principal themes, which, well contrasted as they are, are both full of distinctively Russian character. Some national Russian melodies have been made familiar to us by Beethoven,—in his string-quartets and notably in the Trio of the Scherzo of the ninth symphony,—but he, with his all-absorbing genius, made everything he appropriated from other sources thoroughly and inveterately his own; and, though he may often have retained the outward form of his Russian, Scotch, or Irish themes (he did not always do even that, by the way!), he generally managed to eliminate all that was eliminable of their specifically national flavor. With him an exotic theme, although it may often sound tart and piquant, hardly ever sounds actually outlandish. But here in this Finale of Tschaikowsky's we have the native-born Russian treating his national music in his own, thoroughly Russian, way, so that it retains all of its native smack,—with perhaps a trifle or so of extra pepper added by himself. A certain uncouthness to be found in the two leading themes of this Finale is by no means toned down by Tschaikowsky's sudden and adventurous progressions in harmony and shiftings of tonality. Of the two themes, the second—first introduced in A major by the solo violin, and afterwards toyed with in F-sharp minor by the oboe and clarinet—has a peculiarly rude, rustic flavor. In its development, too, one notices the characteristically Russian trick of repeating the same phrase over and over again, of which we have a brilliant humorous example in Glinka's familiar *Kamarinskaya*. The Finale is carried through with great verve, and works up to a maddening climax toward the end.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Leopold Auer.

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(The Auer to whom Tschaikowsky's second violin concerto is dedicated is Leopold Auer, born at Veszprim, in Hungary, on May 28, 1845, and still living. He studied at the Conservatory in Pesth under Ridley Kohne, then during the season of 1857–58 at the Vienna Conservatory under Jakob Dont, and finally under Joseph Joachim in Berlin. In 1863 he was given the position of *Konzertmeister*—leading first violin—in Düsseldorf, and went to Hamburg in the same capacity in 1866. Since 1868 he has been *Konzertmeister* in the Imperial Orchestra and professor of violin at the Conservatory in St. Petersburg. Auer is one of the most distinguished living violin virtuosi.)

EPISODE FROM LENAU'S "FAUST": SCENE IN THE VILLAGE TAVERN (MEPHISTO-WALTZ) . . . . . FRANZ LISZT.

This is the second of *Two Episodes from Lenau's Faust* in which Liszt made Lenau's text the poetic basis of compositions of the symphonic poem sort. The scene is laid in a village tavern, where a peasant wedding is going forward. Mephistopheles looks in at the window in the guise of a huntsman, and beckons Faust to follow him into the room. Entering upon the scene of jollification, Faust soon becomes smitten with a black-eyed village beauty, but feels a little shy at first about asking her to dance with him. Mephisto laughs at him "who has just had it out with hell, and is now abashed before a woman." Turning to the village musicians, he says: "You dear people, your bow is drawn far too sleepily! To your waltz sick pleasure may turn on lame toes, but not youth, full of blood and glow. Reach me a fiddle, 'twill give out another sound, and in the tavern shall be other springing!" He takes the fiddle and strikes up a waltz-tune, to which Faust and the young girl dance madly, he the while commenting on all the delights of dancing, love, and beauty in a glowing

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monologue which, upon the whole, it will be quite as well not to quote here.

The music is one of the liveliest and most graphic of Liszt's tone-pictures, and follows Lenau's text with a minute regard for detail and a frank vividness of illustration that leave nothing to be desired in their way. The piece is scored for full modern orchestra.

SYMPHONY NO. 2, IN C MAJOR, OPUS 61 . . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This symphony was written in 1845–46; it was really the third that Schumann wrote, for the one first written (in D minor) was withdrawn after the first performance, remodelled later, and finally published as No. 4.

The first movement begins with an introduction, *Sostenuto assai* in C major (6-4 time), which begins *pianissimo* with a solemn call of the horns, trumpets, and alto-trombone on the tonic and dominant of the key, against flowing counterpoint in the strings. This phrase of the brass instruments has been called the "motto" of the symphony, for it appears more or less prominently in three of the four movements. It can hardly be called a theme, as it is not developed in any way in the course of the composition but merely puts in an occasional episodic appearance. After twenty-four measures, in which the strings seem as if groping in the dark, led on by the light of the brass, the tempo quickens to *Un poco più vivace* and the wood-wind begins to bring in figures from the principal theme of the ensuing *Allegro* over a close *tremolo* in the middle strings. The tempo and rhythm grow more and more agitated, until a descending passage in the first violins alone, *più e più stringendo*, leads over to the main body of the movement.

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This, *Allegro ma non troppo* in C major (3-4 time), begins immediately with the exposition of the first theme by the full orchestra (without trombones), beginning *piano* and swelling by a gradual *crescendo* to *forte.* This theme is peculiarly Schumannesque in its nervous, uneasy rhythm, the almost invariable accent upon the second beat of the measure having something of the effect of a persistent syncopation. When the *forte* is reached, a transitional passage in C minor, but almost immediately modulating to E-flat major, leads to the entrance of the first subsidiary: a wild, frenetic chromatic phrase, energetically, almost frantically worked up in contrapuntal passage-work, upon the fierce turmoil of which the joyous conclusion-theme suddenly bursts forth like a ray of sunshine. A brief return of characteristic figures from the first theme ends the first part of the movement on the dominant, G major. This first part is repeated. It will be noted that there has been no real "second theme."

The free fantasia begins fiercely on the first theme and first subsidiary. After a while, the wood-wind comes in with a new sighing phrase — a rhythmic modification of a figure from the first theme — which is so developed, in alternation with a figure from the conclusion-theme, that it assumes the character of an actual second theme. This development in the wind instruments is contrapuntally accompanied by figures from the first theme in the strings. After a good deal of this, the working-out returns to the first theme, and a *crescendo* climax on the first subsidiary and the conclusion-theme leads to the triumphant *fortissimo* return of the first theme at the beginning of the third part of the movement.

The third part is regular in its reproduction of the first, save that the scoring is at times somewhat more elaborate. An episodic phrase in 3rds in the wood-wind leads to the coda, which is worked up *con fuoco* on the first theme to a grand closing climax, about the middle of which the trumpets ring out with the "motto" of the symphony.

The second movement, Scherzo: *Allegro vivace* in C major (2-4 time),

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although not in the quickened Minuet time and rhythm of the traditional scherzi, well deserves its title. It is in the form of the scherzo with two trios. The scherzo proper is one continuous rush of the first violins in sixteenth-notes, rather simply accompanied by the other strings and various groupings of wind instruments. It is long and elaborately developed.

The first trio, in G major, brings in a new theme in lively triplet rhythm, which alternates with a quieter phrase in even time. The triplet theme is given mostly to the wood-wind and horns; the quieter one, to the strings.* This first trio is followed by a return of the scherzo, after which the second trio comes. A simple theme in 2-4 time, and having much of the folk-song character, is first exposed in full harmony by the strings (without double-basses), and then developed against a running contrapuntal counter-figure. Another return of the scherzo, ending with a rushing coda, closes the movement. Just before the end, the "motto" makes its appearance once more in the horns and trumpets *fortissimi.*

The third movement, *Adagio espressivo* in C minor (2-4 time), presents the continuous development of a beautiful phrase — with one or two subsidiary phrases — to a long-drawn-out *cantilena*, beginning in C minor and ending in the relative E-flat major. Then comes a contrapuntal interlude in the fugued style, followed by a return of the melodic developments in the first part of the movement, now in C minor and C major. It is one of Schumann's most poetic slow movements, and might well dispute the (unauthentic) title of "Moonlight" with the first movement of Beethoven's C-sharp minor sonata, opus 27.

The fourth movement, *Allegro molto vivace* in C major (2-2 time), begins, and is developed for a while, as if the composer intended to write a largely-

*The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn in Leipzig, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony — then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the scherzo was exposed and carried through *by the strings alone.* Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind — after the carnival of the violins in the scherzo proper — without being prompted thereto by his friend.

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planned-out rondo. The full orchestra (without trombones) dashes in *forte* upon the first theme and develops it at considerable length. Then comes some rapid subsidiary passage-work on a running figure of the first violins, against flickering triplet arpeggj in the wood-wind, leading to some imitative contrapuntal work on a figure taken from the principal theme of the slow movement. This development is quite protracted, debouching at last into a rapid rush of the lower strings against strong chords in the rest of the orchestra, which leads to a return of the brilliant first theme. This is again very extendedly developed, and followed by some more contrapuntal imitations on the figure from the *Adagio*. So far, the form has been strictly that of a rondo, although the development — at times amounting to elaborate working-out — has been well-nigh unprecedentedly extended for the first two sections of a rondo. A rondo, carried through in the ordinary way on so stupendous a basis, would be inordinately long. But now Schumann bids farewell to the rondo form. During the last developments on the figure from the *Adagio*, the treatment of that figure has resulted in producing what might be called the germ of a new theme. It can hardly be said that, at the point in the movement which we have now reached, this new theme has really come into complete being. But the material for it has gradually been accumulating. Now, after some moments of silence in the entire orchestra, it appears full-grown in the wood-wind (in A-flat major), and is developed to one of the longest codas in all symphonic writing. Now and then figures from the first theme return for a while, but never the first theme itself; and at one time we come upon a reminiscence of part of the first theme of the first movement. But this stupendous coda runs for the most part on the newly formed theme. Toward the close, the "motto" returns triumphantly in all the brass.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Oscar I., King of Sweden and Norway.

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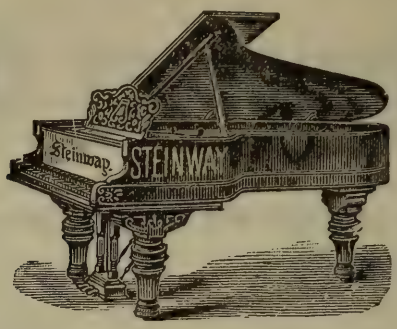

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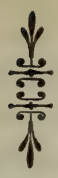

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Hector Berlioz – Overture, "The Roman Carnival," in A major, Op. 9

Peter Ilyitch Tschaikowsky, Concerto for Violin, No. 2, in D major, Op. 35

I. Allegro moderato - - - - - - - - - - - 4-4
II. Canzonetta: Andante (G minor) - - - - - - 3-4
III. Finale: Allegro vivacissimo (D major) - - - 2-4

Franz Liszt, Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"

Intermission.

Robert Schumann - - - Symphony No. 2, in C major, Op. 61

I. Sostenuto assai (C major) - - - - - - - 6-4
Allegro, ma non troppo (C major) - - - - - 3-4
II. Scherzo: Allegro vivace (C major) - - - - - 2-4
Trio I. (G major) - - - - - - - - - - - 2-4
Trio II. (C major) - - - - - - - - - - - 2-4
III. Adagio espressivo (C minor) - - - - - - - 2-4
IV. Allegro molto vivace (C major) - - - - - - 2-2

Soloist, Mr. CARL HALIR.

Overture, "The Roman Carnival," in A major, Op. 9.

Hector Berlioz.

The sub-title of this overture is: "Second Overture to *Benvenuto Cellini*, to be played before the Second Act of the Opera." Its principal theme is taken from the Saltarello, danced on the Piazza Navona in Rome in the closing scene of the first act. The overture begins, *Allegro assai con fuoco*, immediately with this theme, given out in *forte* by the violins and violas, and answered on the second measure in free imitation by the flutes, oboes, and clarinets, the horns, bassoons, trumpets, and cornets coming in on the third measure with a second response. Then follows a measure of sudden silence; light trills in the strings and a sudden flaring-up in the wood-wind and horns lead to a long-sustained E-sharp in the horn (Berlioz has had the fancy of putting his third and fourth horns in "E-sharp," instead of in F), which is answered by a low G-natural in the clarinet. The movement now changes from *Allegro assai con fuoco*, 6-8 time, to *Andante sostenuto*, 3-4 time; against a *pizzicato* accompaniment in plain harmony in the strings, the English-horn outlines a tender melody; soon the violas take up the song, against a counter-theme in the flutes, the movement developing later on into a duet between the English-horn and violas. Then some of the wood-wind and brass, together with the kettle-drums, triangle, and tambourines, strike up softly a lively dance-rhythm,—as of dance-music heard in the distance,—while the bassoons and 'celli, on one part, and the flute, oboe, English-horn, and violins, on the other, pay the preceding tender love-melody in close canon; as the further development of this melody proceeds, the distant dance-music is hushed after a while, and, just as all is about to sink back into silence, rapid ascending and descending scales suddenly flare up in the wood-wind,— like a sudden irruption of a torch-bearing crowd into the silent square,— the tempo changes again to *Allegro vivace*, 6-8, and the strings begin softly to sketch out the theme and rhythm of the Saltarello. Here the main body of the overture begins. Berlioz does not follow the regular symphonic plan of the overture form at all; he here begins by building up his theme, as it were, out of small fragments, and then proceeds immediately with the development and working-out. There is no proper second theme; but, about the middle of the movement, as the wild dance-music grows softer and softer, the love-song of the introduction returns (not as a second theme, but as a counter-theme worked up contrapuntally against the principal one), first in the bassoons, then in the trombones and other wind instruments, and is made the subject of some quasi-canonical imitations, while the strings continue the rhythm of the Saltarello. The latter soon comes back in all its vigor, and is worked out afresh. The overture is scored for 2 flutes (of which one is interchangeable with piccolo), 2 oboes (of which the second is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, 1 pair of kettle-drums, and the usual strings.

PETER ILYITCH TSCHAIKOWSKY (born at Votkinsk, in the government of Viatka, Russia, on April 25, 1840, died in St. Petersburg in 1893), was one of the composers who did not take up the study of music very early in life. At first he studied law and then entered the government service. When twenty-three years old, he began the study of music at the then newly created Conservatory in St. Petersburg. His talent was such and his progress so rapid that only three years later — in 1865 — he was appointed professor of harmony at the Conservatory in Moscow. He held this position up to 1878, when he began to devote himself wholly to composition, living alternately in St. Petersburg, Italy, Switzerland, and other countries. He, together with Nicolai Rubinstein (younger brother of the great Anton) did much to further musical education and perfect the Conservatory system in Russia. As a composer, he stood at the head of the Russian school, albeit his wide culture, liberal sympathies, and somewhat composite style rather estranged some of the younger Russian musicians from him, their Chauvinism finding too much German influence reflected in his works, and preferring Rimski-Korsakoff to him as the characteristically Russian composer. Tschaikowsky has cultivated almost every form of composition with success, and, no matter what the opinion of some young Slavic musical Chauvinists may be, has stood long, in the opinion of the world at large, as the greatest and most representative composer Russia has ever had.

CONCERTO FOR VIOLIN, NO. 2, IN D MAJOR, OPUS 35.

PETER ILYITCH TSCHAIKOWSKY.

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short orchestral *ritornello* which does not, however, go beyond a brief exposition of the first theme. Two points about this *ritornello* are curious: one is that it begins with the partial exposition of a theme that does not make any reappearance during the movement; the other is that the first theme, which begins in the tenth measure, is not in the tonic, but in the dominant, A major. The solo instrument soon enters; after a few measures of preparatory cadenza, it takes up the first theme — in the tonic this time — and fully develops it, with a light orchestral accompaniment. A long stretch of subsidiary passage-work follows, leading to the second theme, in the dominant A major, given out by the solo instrument over a string accompaniment. Its development is extended, and it is followed by more subsidiary passage-work which leads up to the reappearance of the first theme in the dominant as a *fortissimo* orchestral *tutti* at the beginning of the free fantasia. Except for one or two stretches of passage-work for the solo violin, the working-out is confided entirely to the orchestra. At the end of the free fantasia comes a long and brilliant unaccompanied cadenza for the solo violin; then follows the third part of the movement, which is quite regular in its relation to the first, and ends with a short and brilliant coda. In this third part both first and second themes appear in the tonic.

The second movement (Canzonetta: *Andante*, in G minor, 3-4 time) begins with twelve introductory measures in the wood-wind and horns, which have no thematic connection with the movement itself: they correspond to the free instrumental *ritornello* introducing a song. Yet, only twelve measures though they be, they contain some very daring modulations. The Canzonetta itself begins in the solo violin, and its first theme is carried through by it. At its close the flute and clarinet take up its initial phrase in imitation, leading to the entrance of the second theme in E-flat major in the solo instrument. This second theme concluded, the violin plays some melodiously flowing passage-work, leading back to the first theme once more. It is still played by the solo violin, the string accompaniment being

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now enlivened with *arpeggj* on the clarinet. Some more passage-work for the solo instrument leads to the re-entrance of the weird harmonies in the wood-wind and horns with which the movement began; they are soon cut short, however, by the solo violin, and a short Coda ends the movement. which is immediately enchained with the Finale. The principal theme of this Canzonetta is full of essentially Slavic melancholy, and very characteristic of the composer in one phase of his genius. The whole development is simplicity itself.

The Finale (*Allegro vivacissimo*, in D major, 2-4 time) is a brilliant rondo, based on two principal themes, which, well contrasted as they are, are both full of distinctively Russian character. Some national Russian melodies have been made familiar to us by Beethoven,—in his string-quartets and notably in the Trio of the Scherzo of the ninth symphony,—but he, with his all-absorbing genius, made everything he appropriated from other sources thoroughly and inveterately his own; and, though he may often have retained the outward form of his Russian, Scotch, or Irish themes (he did not always do even that, by the way!), he generally managed to eliminate all that was eliminable of their specifically national flavor. With him an exotic theme, although it may often sound tart and piquant, hardly ever sounds actually outlandish. But here in this Finale of Tschaikowsky's we have the native-born Russian treating his national music in his own, thoroughly Russian, way, so that it retains all of its native smack,—with perhaps a trifle or so of extra pepper added by himself. A certain uncouthness to be found in the two leading themes of this Finale is by no means toned down by Tschaikowsky's sudden and adventurous progressions in harmony and shiftings of tonality. Of the two themes, the second—first introduced in A major by the solo violin, and afterwards toyed with in F-sharp minor by the oboe and clarinet—has a peculiarly rude, rustic flavor. In its development, too, one notices the characteristically Russian trick of repeating the same phrase over and over again, of which we have a brilliant humorous example in Glinka's familiar *Kamarinskaya.* The Finale is carried through with great verve, and works up to a maddening climax toward the end.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Leopold Auer.

(The Auer to whom Tschaikowsky's second violin concerto is dedicated is Leopold Auer, born at Veszprim, in Hungary, on May 28, 1845, and still living. He studied at the Conservatory in Pesth under Ridley Kohne, then during the season of 1857–58 at the Vienna Conservatory under Jakob Dont, and finally under Joseph Joachim in Berlin. In 1863 he was given the position of *Konzertmeister*—leading first violin—in Düsseldorf, and went to Hamburg in the same capacity in 1866. Since 1868 he has been *Konzertmeister* in the Imperial Orchestra and professor of violin at the Conservatory in St. Petersburg. Auer is one of the most distinguished living violin virtuosi.)

SOME RANDOM THOUGHTS ON ARTISTS IN GENERAL.

After Max Nordau, in that curious *Degeneration* of his, had done his best to show how many modern artists — poets, painters, composers, novelists, play-wrights, etc., etc.— were degenerate and more or less insane, it was some comfort to find his distinguished teacher, Cesare Lombroso, saying, in his review of Nordau's book, that Nordau had erred in detecting signs of insanity merely in this and that noteworthy modern man of genius, and had erred especially in implying that such signs of insanity were at all to the discredit of the geniuses in question; for insanity was the invariable and inseparable accompaniment of genius of every sort, and always had been. This was some comfort, at least to those who deem modern art and artists not entirely despicable, when compared to older art and artists. For, if genius is always more or less insane, insanity cannot be called in any way distinctive of nor a just reproach to modern genius.

It is perhaps just this touch of insanity, or quasi-insanity, in artists that acts as the most impassible barrier between them and the rest of humankind. For note the curious fact: this quasi-insanity seldom manifests itself in the artist's relation to his art so strongly as it does in his relations to life and society in general. We ordinary mortals can understand the artist's relation to his art quite well; except in some few excessive cases, it seems

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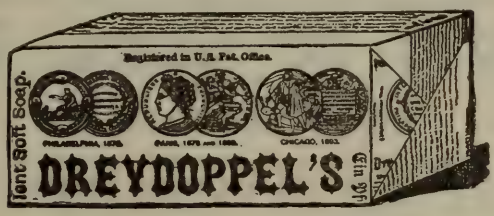
to us quite normal and explicable,—if anything, somewhat better poised and less ecstatic than we should have expected. But it is in his relations to every-day life that he is less explicable to us and that we fail to understand him so sympathetically, it is here that his quasi-insanity manifests itself most perplexingly.

A noted artist, speaking one day of the pleasure he had had at a certain house, especially in the hostess's society, said: "There are women enough who know more or less about Art and understand it tolerably well,—not quite so well as they think they do, perhaps, but still pretty well; such women are, between you and me, holy terrors as a rule! But there are other women who understand artists; and they are the ones I find charming." There is a good deal of meaning in the distinction here drawn; it is by no means an imaginary one. For it surely does not take genius to understand genius "tolerably well"; most of us who have little or none of it would kick, if any one were to impugn the sincerity and intelligence of our attitude toward the great works of genius in the world. But to understand the art-production is not quite the same as to understand the art-producer. And it is quite possible that the women of whom our friend spoke, as "understanding artists," have a streak of rudimentary, quasi-latent genius; not enough to enable them to produce nor even reproduce artistically, but enough to give them a sympathetic inkling of that touch of insanity which is inseparable from genius—an inkling which makes it possible for them to get something of an inside view of the various manifestations of this insanity, and recognize their undercurrent of logic. Of course I do not mean to confine this sympathetic understanding of artists to women; one finds it in not a few men also. It bears no relation whatever to its possessor's understanding of art; it is in no sense an understanding of art, but an inborn intelligent sympathy with the artistic temperament.

Perhaps the commonest manifestation of this quasi-insanity in artists is in the view they take of themselves. One of the commonest forms of "de-

This is the 

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generacy" Nordau points out is megalomania. Now, the artist's view of himself is as a rule absolutely geocentric in its egotism. It is this egotism which most veils the artist from the vision of the ordinary man, who in many cases can only see the egotism, and not the artist behind it. Probably few artists will plead guilty to this charge of superabundant egotism; well, that is quite natural. For it is, in the end, to be recognized as an entirely normal trait of genius, as part and parcel of that quasi-insanity which genius implies; abnormal only when judged by ordinary standards, with the artistic temperament left out of consideration. And the artist, feeling it to be normal from his point of view, is unable to recognize it as exceeding the bounds of such egotism as is the common possession of all of us. And with this egotism goes the excessive irritability, tetchiness, and at last jealousy which mark the artistic temperament.

"Do you think Mr. —— can possibly feel hurt by this?" I once heard a certain committeeman say, speaking of an artist who was not present. "Did you ever know of an opportunity for feeling hurt that any artist would let slip?" was the rejoinder.

It may be argued that the very nature of an artist's employment, the enormous concentration his studies, practice, and productive work demand, the prominence of his position before the public, the wear and tear of protracted emotional activity upon the nervous system, are all calculated to foster this irritable tetchiness; that the artist's hard-earned experience of the infinite labor it takes to achieve prominence naturally tends to make him jealous of popular favor bestowed upon those who seem to have won it more easily than he. All this may be argued, and much more. Whether the artist be a producer or only a reproducer,—and artistic reproduction is in itself a sort of production,—his works are, in a sense, his children; and few of us can be made really to feel, in our heart of heart, that there is not something extraordinary about our own progeny. It takes a wondrous bad child to damp its parents' pride in it! But, though

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all these influences may be admirably calculated to foster the artist's egotism, to develop his megalomania, it does not seem to me that they are at all sufficient to create it; at least the germs of this portentous egotism must be congenital, part and parcel of that quasi-insanity which is inseparable — so Lombroso tells us — from genius.

It is probably an insuperable lack of understanding of, and sympathy with, this common manifestation of artistic insanity that makes the successful indulgence in the society of artists so difficult to many of us. How many men and women are there not, whose love for art leads them to seek the companionship of artists; but who find it impossible to get upon any terms of mutual freemasonry with them? Why? Because the average man tires after a while of a set of companions whom he has perpetually to handle with the most delicate of gloves, so as not to wound their susceptibilities. On the other hand, artists soon tire of him, because they do not like to have their susceptibilities continually wounded. Also, the lack of common instinct will probably render it impossible for the outside art-lover to master the problem of the artist's tetchiness. He sees artists handle one another without, as it strikes him, any gloves at all! Why should he have to put them on?— he in whom nothing but the most friendly spirit is presupposable, in whom professional jealousy is out of the question? The trouble is, he is trying to deal practically with a mental disease, of the intricacies of which he is ignorant; he has to do with a temperament, the extreme sensitiveness of which in some directions is all the more incomprehensible to him, that he finds it unexpectedly callous in others, in which he, like enough, may be somwhat sensitive himself. He cannot grasp the subtile logic of the insanity of genius! He is in constant peril of giving the artist a thwack on his sorest spot, and may at times hesitate even to stroke him where he might have kicked him with impunity. The possibility of any freemasonry between him and artists is virtually null.

After all, the matter is as broad as it is long. If, as I have said, the average outsider fails to grasp the subtile logic of the insanity of genius, the artist often fails to grasp the simpler logic of the sanity of no-genius. The every-day man's relations to life and society may be as incomprehensible to him as his are to the other. It is the old question over again: which of the two is really the insane one? To the caged lunatic the rest of the world is as insane as he is to those outside his bars; the question is practically answered by the majority, but who knows? The artist may find the art layman's lack of appreciation of his sensitiveness incomprehensible and even brutal; so incomprehensible indeed that he cannot help looking for some ulterior motive in the other's quite unintentional wounding of his feelings. The suspiciousness of artists in this matter seems at times well-nigh preternatural; but it is merely a part of the insanity of genius.

Episode from Lenau's "Faust": Scene in the Village Tavern (Mephisto-Waltz) . . . . . Franz Liszt.

This is the second of *Two Episodes from Lenau's Faust* in which Liszt made Lenau's text the poetic basis of compositions of the symphonic poem sort. The scene is laid in a village tavern, where a peasant wedding is going forward. Mephistopheles looks in at the window in the guise of a huntsman, and beckons Faust to follow him into the room. Entering upon the scene of jollification, Faust soon becomes smitten with a black-eyed village beauty, but feels a little shy at first about asking her to dance with him. Mephisto laughs at him "who has just had it out with hell, and is now abashed before a woman." Turning to the village musicians, he says: "You dear people, your bow is drawn far too sleepily! To your waltz sick pleasure may turn on lame toes, but not youth, full of blood and glow. Reach me a fiddle, 'twill give out another sound, and in the tavern shall be other springing!" He takes the fiddle and strikes up a waltz-tune, to which Faust and the young girl dance madly, he the while commenting on all the delights of dancing, love, and beauty in a glowing monologue which, upon the whole, it will be quite as well not to quote here.

The music is one of the liveliest and most graphic of Liszt's tone-pictures, and follows Lenau's text with a minute regard for detail and a frank vividness of illustration that leave nothing to be desired in their way. The piece is scored for full modern orchestra.

Symphony No. 2, in C major, Opus 61 . . . . Robert Schumann.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This symphony was written in 1845–46; it was really the third that Schumann wrote, for the one first written (in D minor) was withdrawn after the first performance, remodelled later, and finally published as No. 4.

The first movement begins with an introduction, *Sostenuto assai* in C major (6-4 time), which begins *pianissimo* with a solemn call of the horns, trumpets, and alto-trombone on the tonic and dominant of the key, against flowing counterpoint in the strings. This phrase of the brass instruments has been called the "motto" of the symphony, for it appears more or less prominently in three of the four movements. It can hardly be called a theme, as it is not developed in any way in the course of the composition but merely puts in an occasional episodic appearance. After twenty-four measures, in which the strings seem as if groping in the dark, led on by the light of the brass, the tempo quickens to *Un poco più vivace* and the wood-wind begins to bring in figures from the principal theme of the ensuing *Allegro* over a close *tremolo* in the middle strings. The tempo and rhythm grow more and more agitated, until a descending passage in the first violins alone, *più e più stringendo*, leads over to the main body of the movement.

This, *Allegro ma non troppo* in C major (3-4 time), begins immediately with the exposition of the first theme by the full orchestra (without trombones), beginning *piano* and swelling by a gradual *crescendo* to *forte.* This theme is peculiarly Schumannesque in its nervous, uneasy rhythm, the almost invariable accent upon the second beat of the measure having something of the effect of a persistent syncopation. When the *forte* is reached, a transitional passage in C minor, but almost immediately modulating to E-flat major, leads to the entrance of the first subsidiary: a wild, frenetic chromatic phrase, energetically, almost frantically worked up in contrapuntal passage-work, upon the fierce turmoil of which the joyous conclusion-theme suddenly bursts forth like a ray of sunshine. A brief return of characteristic figures from the first theme ends the first part of the movement on the dominant, G major. This first part is repeated. It will be noted that there has been no real "second theme."

The free fantasia begins fiercely on the first theme and first subsidiary. After a while, the wood-wind comes in with a new sighing phrase — a rhythmic modification of a figure from the first theme — which is so developed, in alternation with a figure from the conclusion-theme, that it assumes the character of an actual second theme. This development in the wind instruments is contrapuntally accompanied by figures from the first theme in the strings. After a good deal of this, the working-out returns to the first theme, and a *crescendo* climax on the first subsidiary and the conclusion-theme leads to the triumphant *fortissimo* return of the first theme at the beginning of the third part of the movement.

The third part is regular in its reproduction of the first, save that the scoring is at times somewhat more elaborate. An episodic phrase in 3rds in the wood-wind leads to the coda, which is worked up *con fuoco* on the first theme to a grand closing climax, about the middle of which the trumpets ring out with the "motto" of the symphony.

The second movement, Scherzo: *Allegro vivace* in C major (2-4 time), although not in the quickened Minuet time and rhythm of the traditional

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scherzi, well deserves its title. It is in the form of the scherzo with two trios. The scherzo proper is one continuous rush of the first violins in sixteenth-notes, rather simply accompanied by the other strings and various groupings of wind instruments. It is long and elaborately developed.

The first trio, in G major, brings in a new theme in lively triplet rhythm, which alternates with a quieter phrase in even time. The triplet theme is given mostly to the wood-wind and horns; the quieter one, to the strings.* This first trio is followed by a return of the scherzo, after which the second trio comes. A simple theme in 2-4 time, and having much of the folk-song character, is first exposed in full harmony by the strings (without double-basses), and then developed against a running contrapuntal counter-figure. Another return of the scherzo, ending with a rushing coda, closes the movement. Just before the end, the "motto" makes its appearance once more in the horns and trumpets *fortissimi.*

The third movement, *Adagio espressivo* in C minor (2-4 time), presents the continuous development of a beautiful phrase — with one or two subsidiary phrases — to a long-drawn-out *cantilena*, beginning in C minor and ending in the relative E-flat major. Then comes a contrapuntal interlude in the fugued style, followed by a return of the melodic developments in the first part of the movement, now in C minor and C major. It is one of Schumann's most poetic slow movements, and might well dispute the (unauthentic) title of "Moonlight" with the first movement of Beethoven's C-sharp minor sonata, opus 27.

The fourth movement, *Allegro molto vivace* in C major (2-2 time), begins, and is developed for a while, as if the composer intended to write a largely-planned-out rondo. The full orchestra (without trombones) dashes in *forte* upon the first theme and develops it at considerable length. Then comes some rapid subsidiary passage-work on a running figure of the first violins, against flickering triplet arpeggj in the wood-wind, leading to some imitative contrapuntal work on a figure taken from the principal theme of the slow movement. This development is quite protracted, debouching at last into a rapid rush of the lower strings against strong chords in the rest of the orchestra, which leads to a return of the brilliant first theme. This is again very extendedly developed, and followed by some more contrapuntal imitations on the figure from the *Adagio.* So far, the form has been strictly that of a rondo, although the development — at times amounting to elaborate working-out — has been well-nigh unprecedentedly extended for the first two sections of a rondo. A rondo, carried through in the or-

*The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn in Leipzig, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony — then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the scherzo was exposed and carried through *by the strings alone.* Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind — after the carnival of the violins in the scherzo proper — without being prompted thereto by his friend.

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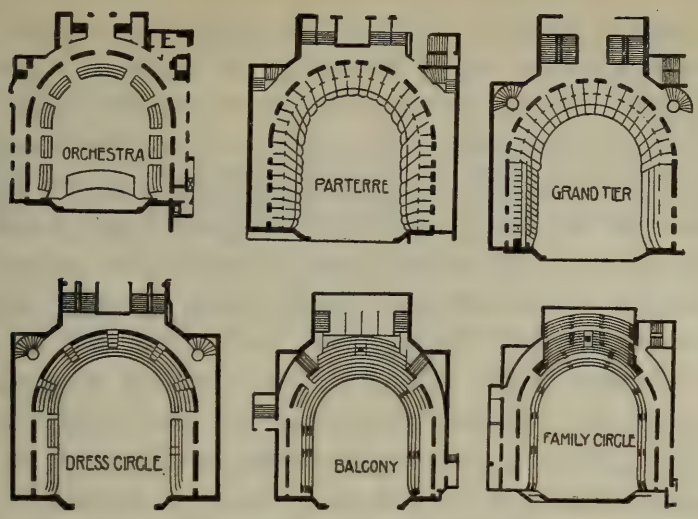

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dinary way on so stupendous a basis, would be inordinately long. But now Schumann bids farewell to the rondo form. During the last developments on the figure from the *Adagio*, the treatment of that figure has resulted in producing what might be called the germ of a new theme. It can hardly be said that, at the point in the movement which we have now reached, this new theme has really come into complete being. But the material for it has gradually been accumulating. Now, after some moments of silence in the entire orchestra, it appears full-grown in the wood-wind (in A-flat major), and is developed to one of the longest codas in all symphonic writing. Now and then figures from the first theme return for a while, but never the first theme itself; and at one time we come upon a reminiscence of part of the first theme of the first movement. But this stupendous coda runs for the most part on the newly formed theme. Toward the close, the "motto" returns triumphantly in all the brass.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Oscar I., King of Sweden and Norway.

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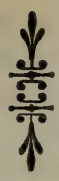

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Robert Schumann – – – – Overture to "Manfred," Op. 115

Ludwig van Beethoven – Concerto for Violin, in D major, Op. 61

(Cadenzas by JOSEF JOACHIM.)

I.	Allegro, ma non troppo (D major)	4-4
II.	Larghetto (G major)	4-4
III.	Rondo (D major)	6-8

Hector Berlioz – Overture, "The Roman Carnival," in A major, Op. 9

Intermission.

Franz Schubert – – – – – Symphony No. 9, in C major

I.	Andante (C major)	2-2
	Allegro, ma non troppo (C major)	2-2
II.	Andante con moto (A minor)	2-4
III.	Scherzo: Allegro vivace (C major)	3-4
	Trio (A major)	3-4
IV.	Finale: Allegro vivace (C major)	2-4

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For Programme for Matinee, to-morrow (Saturday), December 12, see page 13.

Overture to Byron's "Manfred," Opus 115 . . Robert Schumann.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

Schumann's overture, entr'actes, and incidental music to Byron's *Manfred* were first given, in connection with a version of the tragedy made by Schumann himself, under Franz Liszt's direction at the Court-Theatre in Weimar on June 13, 1852. The first concert performance of the work was in Leipzig on March 24, 1859.

The overture opens with three hurried, syncopated gasps of the orchestra. Then follows a slow introduction, *Langsam* in E-flat minor (4-4 time),* of profoundly tragic expressiveness, in which we get stray hints at the theme of the ensuing quick movement. The rhythm grows more and more animated, the tempo is accelerated — *Nach und nach rascher* — and a stirring climax leads over to the main body of the overture.

This movement, *In leidenschaftlichem Tempo* (In a passionate tempo) in E-flat minor (4-4 time), begins immediately with the strenuous, passionate first theme, which is developed at considerable length without any subsidiary, modulating to the distant key of C-sharp minor as the entrance of the second theme approaches. The second theme enters with but little heralding — almost as the second theme in Beethoven's *Coriolan* overture does; — it is a profoundly pathetic melody, constantly modulating,

*Although this overture is in E-flat minor, Schumann has only written the signature of E-flat major,— three flats,— all the G-flats and C-flats being written in as accidentals.

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although it has its tonal centre of gravity, so to speak, in F-sharp minor (enharmonic of G-flat minor, the key which, had it been in the major mode, would have been the relative major of the tonic). This theme might be called the ASTARTE-motive, as its appearance in the course of the drama nearly always has direct reference to Astarte, Manfred's dead sister. Its somewhat extended development in the overture is followed by two distinct subsidiaries: the one strong and passionate, in F-sharp minor, but continually modulating; the other more tranquilly expressive, in F-sharp major, but also of very shifting tonality.

It is not easy to determine exactly at what point the first part ends; it really merges gradually into the free fantasia. Indeed there are more than one deviation from the conventional sonata form in this overture, although the principal land-marks of this form are clearly recognizable enough. One of the most striking and dramatically effective original features is the appearance of a wholly new, almost frantically passionate theme in the violas and 'celli near the end of the working-out. The beginning of the third part is well-defined by the return of the first theme in the tonic, E-flat minor; but its deviations from the scheme of the first part are striking, although not sufficient to mar the general symmetry of the form. A long *decrescendo* and *ritardando* lead to the coda, which is short and in the slow tempo of the introduction. A fragment of the ASTARTE-motive appears in the wood-wind; the violins gasp out a brief reminiscence of the first theme; and then the overture, as it were, groans itself to rest.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 valve-trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

CONCERTO FOR VIOLIN, IN D MAJOR, OPUS 61.

LUDWIG VAN BEETHOVEN.

This concerto was written for Clement, leading first violin in the orchestra at the Theater an der Wien, in Vienna, and first played by him at a concert of his own on December 23, 1806. Beethoven was often behindhand in finishing compositions promised to distinguished solo players; there is abundant evidence that this concerto was finished in a great hurry,

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and was ready just in the nick of time for the concert. Indeed, it was completed so very late that there was no chance for rehearsing the whole of it, and the unlucky Clement had to play a good deal of his part at sight before the audience. As the concerto is still one of the most difficult in existence, notwithstanding the enormous advance of violin technique since Beethoven's day, the quality of this first performance may easily be imagined. The work seems to have been a favorite with the composer; for after the first performance, he not only spent much time and labor upon remodelling the solo part, but even made a separate arrangement of the whole as a pianoforte concerto, leaving the orchestral parts, however, the same as in the original violin version.* But, even after Beethoven's remodelling of the solo violin part, the concerto went into eclipse for a good while; it was too foreign to the violin-playing habits of the day, and exceedingly few violinists cared to attempt it; its great length also militated against its being popular with performers. It was not until Joseph Joachim revived it, many years after Beethoven's death, that it began to take its place in the standard repertory of violinists. Since then, however, it has continued to stand at the head of all violin concertos.

The first movement, *Allegro ma non troppo* in D major (4-4 time), begins with a long orchestral ritornello. Four soft strokes of the kettle drums on D usher in the first theme which is given out by the oboes, clarinets, and bassoons. After the first phrase of the theme we hear four more soft kettle-drum strokes on A, and the wind instruments then go on with the second phrase. Now come four soft D-sharps in the first violins; the ear is puzzled; what can come next? Is this D-sharp the leading-note of E minor? or what is it? With the next measure light comes! The chord of the dominant 7th (on A) shows the D-sharp to have been a semi-tone *appoggiatura* below the second degree of the scale (5th of the dominant). Upon the whole, this problematical D-sharp, coming no one at first knows whence, is at once one of the weirdest and most characteristic strokes of genius in all Beethoven. The exposition of the first theme is followed by a first subsidiary in the same key; after a modulation by deceptive cadence to B-flat major, it returns to the tonic, in which key the second theme makes its appearance. This theme (only eight measures in length) is first given out by the wood-wind and horns in D major, and then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli; it is developed at some length. It is followed by a short second subsidiary, which is worked up to a *crescendo* climax, and leads to the triumphant conclusion-theme, which is still in the tonic and brings the first part of the movement to a close with a half-cadence on the dominant chord.

Now the solo violin enters. The first part of the movement is repeated, as is usual in concertos, the solo instrument either playing the themes, or else embroidering them with rich figural tracery. It is, however, worth noting that the irregularity of this part — its second and conclusion themes coming in the tonic — is cured in the repetition, both these themes now coming in the dominant. The conclusion-theme is also worked up to a longer climax than before, the solo violin running through a series of *bravura* scale-passages, arpeggj, and ascending trills that lead at last to a

*There is nothing new under the sun! In one of the cadenzas Beethoven wrote to the first movement of the pianoforte version of this concerto there is a long passage in which the pianoforte is accompanied by the kettle-drums. Not only was it unusual to have any part of the orchestra take part in a cadenza for the solo instrument, but this idea of a combination between the pianoforte and kettle-drums was doubly original. Now, curiously enough, we find just this combination in the cadenza of Paderewski's Polish Fantasia for pianoforte and orchestra. That Paderewski did not know that Beethoven had anticipated him in this matter is more than probable; for all Beethoven's cadenzas to his own concertos have long since become so antiquated and out of fashion that few modern pianists have even looked at them; least of all at the cadenza to this pianoforte version of the violin concerto, which is never played at all. It is a sheer case of *Pereant qui ante nos!*

resounding *tutti* in F major. Here the free fantasia begins; the working-out is in the orchestra for a while, until the solo violin comes in as it did at first — only now in C major — then modulates to B minor, in which key the first theme makes its reappearance. The remainder of the working-out is long, elaborate, and exceedingly brilliant.

The return of the first theme in the tonic at the beginning of the third part of the movement comes as a *fortissimo* orchestral *tutti;* the solo violin enters on the first subsidiary, and the development proceeds very much as it did in the repetition of the first part. The climax on the conclusion theme leads to a hold of the full orchestra on the dominant, A. Here the cadenza is introduced, after which a brief coda ends the movement.

The second movement, *Larghetto* in G major (4-4 time), is one of those short, ecstatic slow movements in a perfectly free form, pendants to which may be found in the *Waldstein* sonata, opus 53, and the fourth pianoforte concerto, in G major, opus 58. One can almost look upon it as a slow introduction to the Finale — with which it is enchained — rather than as an independent movement by itself. The muted strings give out a suave theme, which is forthwith repeated by the clarinet and horns, accompanied by the strings, while the solo violin embroiders it with more and more elaborate figuration. It seems as if the solo instrument were listening in rapture to the theme, and expatiating upon its beauty in its own way. The strings then repeat the theme *forte*, loud calls from the clarinets, bassoons, and horns answering every phrase of it. Then the solo violin enters again and goes through some brief passage-work which leads to a more *cantabile* second theme, given out and developed by the solo instrument and accompanied at first by the strings, then by the wood-wind. A free cadenza for the solo violin leads over to the next movement.

The third movement, Rondo in D major (6–8 time, tempo not indicated), is built up on one of those rollicking peasant-dance themes, of which we find so many examples in Haydn's final rondos. The second theme, a sort of vivacious hunting-call for the horns, is equally bright and cheery. The movement is in the regular rondo-form, and is worked up at considerable length and with immense brilliancy. The composer has made provision for the insertion of a free cadenza near the end.

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Overture, "The Roman Carnival," in A major, Op. 9.

Hector Berlioz.

The sub-title of this overture is: "Second Overture to *Benvenuto Cellini*, to be played before the Second Act of the Opera." Its principal theme is taken from the Saltarello, danced on the Piazza Navona in Rome in the closing scene of the first act. The overture begins, *Allegro assai con fuoco*, immediately with this theme, given out in *forte* by the violins and violas, and answered on the second measure in free imitation by the flutes, oboes, and clarinets, the horns, bassoons, trumpets, and cornets coming in on the third measure with a second response. Then follows a measure of sudden silence; light trills in the strings and a sudden flaring-up in the wood-wind and horns lead to a long-sustained E-sharp in the horn (Berlioz has had the fancy of putting his third and fourth horns in "E-sharp," instead of in F), which is answered by a low G-natural in the clarinet. The movement now changes from *Allegro assai con fuoco*, 6-8 time, to *Andante sostenuto*, 3-4 time; against a *pizzicato* accompaniment in plain harmony in the strings, the English-horn outlines a tender melody; soon the violas take up the song, against a counter-theme in the flutes, the movement developing later on into a duet between the English-horn and violas. Then some of the wood-wind and brass, together with the kettle-drums, triangle, and tambourines, strike up softly a lively dance-rhythm,—as of dance-music heard in the distance,—while the bassoons and 'celli, on one part, and the flute, oboe, English-horn, and violins, on the other, play the preceding tender love-melody in close canon; as the further development of this melody proceeds, the distant dance-music is hushed after a while, and, just as all is about to sink back into silence, rapid ascending and descending scales suddenly flare up in the wood-wind,—like a sudden irruption of a torch-bearing crowd into the silent square,—the tempo changes again to *Allegro vivace*, 6-8, and the strings begin softly to sketch out the theme and rhythm of the Saltarello. Here the main body of the overture begins. Berlioz does not follow the regular symphonic plan of the overture form at all; he here begins by building up his theme, as it were, out of small fragments, and then proceeds immediately with the development and working-out. There is no proper second theme; but, about the middle of the movement, as the wild dance-music grows softer and softer, the love-song of the introduction returns (not as a second theme, but as a counter-theme worked up contrapuntally against the principal one), first in the bassoons, then in the trombones and other wind instruments, and is made the subject of some quasi-canonical imitations, while the strings continue the rhythm of the Saltarello. The latter soon comes back in all its vigor, and is worked out afresh. The overture is scored for 2 flutes (of which one is interchangeable with piccolo), 2 oboes (of which the second is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, 1 pair of kettle-drums, and the usual strings.

Symphony No. 9, in C major . . . . . Franz Schubert.

This symphony was written in 1828 and it was never performed in the composer's lifetime.

The first movement begins with a long, slow introduction, *Andante* in C major (2-2 time), which is based on a theme of its own; this theme is first given out by two horns in unison, and wholly without accompaniment.

It is then taken up by the oboes, clarinets, and bassoons in harmony over a contrapuntal *pizzicato* accompaniment in the strings, and then further developed by the violas and 'celli *divisi*, to a similar accompaniment. Then follows a longish passage of working-out in the full orchestra, leading to a return of the theme in its integrity in the oboes, clarinets, and bassoons in harmony over a contrapuntal bass in the violas, 'celli, and double-basses *pizzicati* and running imitative counterpoint (almost canon in the 5th below) in triplets in the first and second violins *col arco*. Toward the end of this return of the theme the development grows more stormy; harsh discords in the full orchestra over a figure in the basses and horns, premonitory of the theme of the ensuing *Allegro*, lead to the main body of the movement.

This *Allegro, ma non troppo*, in C major (2-2 time), begins immediately with the first theme; the first half of each phrase of the thesis is given in *forte* by all the strings, horns, and kettle-drums in octaves, and the second half in tremulous triplets, *piano e crescendo*, by the wood-wind and horns; the short antithesis comes *forte* in the full orchestra (without trombones). This announcement of the first theme is followed by a subsidiary period of imitative contrapuntal passage-work in the strings (later in the strings and trombones) against a tremulous background of repeated triplets in the wind. This period ends very definitely with a full cadence in the tonic C major. A brief modulation to E minor leads to the entrance of the second theme, a melody of rather Scotch character, given in *staccato* 3rds and 6ths by the oboes and bassoons, then by the flutes and clarinets, over a rustling arpeggio accompaniment in the strings, with a background of richer color in the trombones and horns. The development of this theme is exceedingly extended and after a while assumes the character of actual working-out, the trombones coming in softly in unison from time to time with scraps of the theme of the introductory *Andante*. This extended development of the second theme brings the first part of the movement to a close with a strong cadence in the dominant (G major), there being no conclusion-theme. This first part is forthwith repeated.

The free fantasia is quite long and elaborate, the first and second themes of the *Allegro* and the theme of the introductory *Andante* appearing in the working-out, with frequent hints at (at least the rhythm of) the first subsidiary.

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The third part of the movement begins *piano* with the return of the first theme in the tonic; it is almost an exact reproduction of the first part, save for the regulation changes of key, the second theme now appearing in the tonic C minor; even the long and elaborate development of this theme is repeated in almost exactly its original shape. The glowing cadence at the end, now in C major, leads to a long and extremely brilliant coda on the first subsidiary, some of the features of which are taken and enlarged from the composer's overture *in the Italian style* in D major. This long and overwhelmingly brilliant climax closes with a resounding reassertion of the theme of the introductory *Andante.*

The second movement, *Andante con moto* in A minor (2-4 time), is in a form which may be described as a free application of the sonata form, with some characteristics of the rondo. Seven introductory measures in the strings, in which the basses give hints at the approaching theme, lead to the announcement of the first theme by the oboe over a string accompaniment, the oboe being reinforced by the clarinet in the second phrase. This is immediately followed by the first subsidiary, a sunnier melody in A major, also given to the oboe and clarinet. Then follow fourteen measures of strong contrapuntal passage-work which have much the character of an orchestral *tutti* in a concerto; the passage runs on figures from the first theme and its subsidiary. Then the first theme, its subsidiary, and the *tutti* passage are repeated in a somewhat more elaborate shape, and still in the tonic, the first theme beginning in 3rds in the clarinets and bassoons, and its antithesis running to some charming contrapuntal developments between the oboe and clarinet, and an ecstatically beautiful counter-figure appearing in the bassoon at one point in the subsidiary. After the ensuing imitative contrapuntal *tutti* the first theme and its subsidiary appear once more in the tonic, in the same shape as the last time, but with some changes in the instrumentation. This continual harping on the first theme and its subsidiary, and always in the tonic, savors strongly of the rondo; it is like repeating three verses of a song to the same music. Now a short modulation in the basses, horns, and wood-wind to F major introduces the second theme, given out in three or four part polyphony by the strings and wood-wind, and briefly worked up by various orchestral groups. A short free episode on a melodious phrase that seems at first like a conclusion-theme, but soon falls back into the second theme again, leads to a transitional passage of soft harmonies, alternately in the violins and violas and the 'celli and double-basses, with syncopated high G's in the horns. One would now expect a free fantasia; but instead of it there comes a repetition of the first two periods of the first part of the movement (first theme, subsidiary, and *tutti* passage), in the tonic A minor and major, as before, but now with far more elaborate contrapuntal adornment, a new counter-figure in the trumpet and horn being especially noticeable in the first theme. At the second return of the *tutti* passage the imitative contrapuntal work is so extended as almost to amount to a free fantasia; it is followed by an enchanting little duet episode for oboe and 'celli, after which the second theme returns in the tonic A major, the theme being sung, now in octaves, now in harmony, by the wood-wind over a *pizzicato* bass and running counterpoint in sixteenth-notes in the second violins and violas, while the first violins play a syncopated *staccato* counter-theme. The development, save for the far more elaborate contrapuntal ornamentation, is almost exactly what it was in the first part of the movement, and leads to a very similar transitional passage; this in turn leads to a longish coda on the first theme and its subsidiary.

The third movement, Scherzo: *Allegro vivace* in C major (3-4 time), is

absolutely regular in form, differing from the ordinary scherzi of the period, like the second movement in Beethoven's ninth symphony, by having two distinct themes and by its extremely extended development. By two distinct themes, I mean in the Scherzo itself, not counting the Trio. The thesis of each one of the two larger periods of the first theme is given out by all the strings in octaves, the antithesis by the wood-wind, horns, and kettle-drums in harmony. The second theme (in the dominant, G major) begins as an imitation (almost strict canon in the lower octave) between the first violins and 'celli, accompanied by the other strings, and is continued in B minor as a series of rising and falling arpeggj in all the strings in octaves; throughout its whole duration the wood-wind keeps insisting upon counter-figures taken from the first theme. All this material is worked out with exceeding elaborateness in the second section of the Scherzo, after the first repeat.

The Trio, in A major (3-4 time), is also very long, and consists in the working-out of a new, majestic, almost march-like theme by the wind instruments against a series of persistent, alternate, and interlocking arpeggj in the strings. It is followed by the regular repetition of the Scherzo.

The Finale (fourth movement), *Allegro vivace* in C major (2-4 time), is in the sonata form usually applied to first movements. It opens *fortissimo* with the brilliant first theme in the full orchestra, a sort of ideal, heroic quickstep, interspersed with galloping triplet figures in the strings. This is immediately followed by the first subsidiary, a more flowingly melodious phrase played in 3rds and 6ths by the wood-wind, with triplet figural embroidery in the violins, while the violas, basses, and horns keep repeating the rhythm of the initial figure of the first theme on a long dominant organ-point. This theme, which begins *piano* and is worked up in a long *crescendo* climax, begins in the tonic, then passes into the sub-dominant, and then returns to the tonic once more, to come to resounding closing cadence with reminiscences of the first theme. It is followed by some brilliant passage-work on figures from itself and the first theme, interspersed by rising and falling octave-passages in all the strings, the whole coming to a long-prepared and very definite cadence on the dominant, G major. Then comes the second theme in the dominant: a joyous melody sung in 3rds and 6ths by the wind instruments over a constantly moving arpeggio bass (at first

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pizzicato, then *col arco*), while the violins and violas keep incessantly repeating the galloping triplet figure already heard in parts of the first theme. The effect of this persistent rhythm may be likened to that of anything you please that goes rhythmically and at full speed: the gallop of a race-horse, the regular stride of a fast trotter, the rhythmic jar of an express train. The whole impression is one of animal or mechanical speed and joyous buoyancy. This second theme is worked up at enormous length and with ever-increasing brilliancy, occasional imitative rising and falling scale passages in the strings (in the nervous rhythm of a dotted eighth-note followed by a sixteenth) adding to the sense of hurry and bustle. A short conclusion-theme — a descending phrase based on a figure from the second theme — sets in at last, and proceeds in continuous *decrescendo* in the strings while the wood-wind keeps hinting once more at the rhythm of the initial figure of the first theme. This brings the first part of the movement to a close in the dominant; a repeat is marked in the score, but is seldom, if ever, made in performance, on account of the enormous length of the work.

The free fantasia begins with work on the conclusion-theme (in the wood-wind, over a sharply rhythmic accompaniment in the strings), which here assumes a form in which it reminds one rather forcibly of certain passages in the "Hymn to Joy" in Beethoven's ninth symphony. It is soon worked out in contrapuntal imitations in the strings in *tremolo* and wood-wind, making way after a while for a return of the second theme in the bass ('celli, double-basses, trombones, and horns), and its subsequent contrapuntal working-out. As this gradually dies away, scraps of the first theme begin cropping up in the strings, and soon the whole orchestra precipitates itself upon the first theme at the beginning of the third part of the movement, not in the tonic, however, but in the irregular key of E-flat major, its development passing through C minor and ending in G minor. The development of this third part is almost precisely the same as that of the first, but with the following differences of key: the first subsidiary now begins in G minor, then passes to B-flat major, then to D minor, then to F major, its closing development leading definitely to E major. The second theme enters regularly in the tonic, C major, in which key the conclusion-theme also appears. Then comes a long coda in which the conclusion-theme, second, and first themes are brilliantly worked up together to an overwhelming climax, the "Commendatore tread" of the initial figure of the second theme (*vide* Mozart's *Don Giovanni*) in repeated C's in all the strings, horns, and bassoons in octaves producing a noteworthy effect at one point.*

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The instrumentation is exceedingly brilliant, although curiously monotonous. The only piece of *cantilena* given to the violins in the whole symphony is the second theme of the Scherzo; all other *cantabile* phrases are given to wind instruments throughout. The use of the trombones is so frequent as to have been called excessive by some judges. But, if the instrumentation is out of the ordinary run, it should be remembered that the whole symphony is an utterly individual work, unlike anything else in all musical literature.

*This wonderful passage must have suggested to Gounod his persistently repeated and enormously effective A–C in the final terzet in *Faust* just before the *cantilena* in G major, "*Anges purs, anges radieux!*" But the real original of the effect is undoubtedly to be found in the second Finale of *Don Giovanni*.

First Matinee,
Saturday Afternoon, December 12
At 3 p.m.

PROGRAMME.

Karl Goldmark - - - - Overture to "Sakuntala," Op. 13

Camille Saint-Saëns - Concerto for Pianoforte, No. 2, in G minor Op. 22

I. Andante sostenuto (G minor) - - - - 4-4
II. Allegretto scherzando (E-flat major) - - - 6-8
III. Presto (G minor) - - - - - - 4-4

Felix Mendelssohn-Bartholdy Symphony No. 4, in A major ("Italian"), Op. 90

I. Allegro vivace (A major) - - - - - - 6-8
II. Andante con moto (D minor) - - - - - - 4-4
III. Con moto moderato (A major) - - - - - 3-4
IV. Saltarello: Presto (A minor) - - - - - - 4-4

Emmanuel Chabrier - - - - Overture to "Gwendoline"

(First time at these Concerts.)

SOLOIST,

Madame ANTOINETTE SZUMOWSKA.

The Pianoforte is a Steinway.

Overture to "Sakuntala," in F major, Opus 13. Karl Goldmark.

This concert overture, first given by the Philharmonic Society in Vienna in 1865, was the keystone of Goldmark's universal fame as a composer. The following Preface is printed in the full score:

For the benefit of those who may not be acquainted with Kalidasa's famous work, *Sakuntala*, we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a pentitential grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring, by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king by her companions, as his wife, he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now, the ring is found by some fisherman and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The overture is somewhat freely constructed, although it adheres, in the main, to the general scheme of the sonata form. It opens, *Andante assai* in F major (3-4 time), with some suave harmonies in the violas, 'celli (largely divided), and bassoons, in which the low trills may be fancied to bear some reference to the gurgling of a spring — indicative of Sakuntala's parentage; her mother being a water-nymph. After a few measures of this, the tempo changes to *Moderato assai* in F major (3-4 — or 9-8 — time), and the clarinet and two 'celli in unison sing the tender love-melody of the first theme over soft harmonies in the strings and bassoons. Soon the first violins and oboe bring in an equally sensuous second theme, against which the second violins and violas pit figures from the first as a counter-theme.

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After a while the figuration in the middle-strings, reinforced by the horns, assumes a more lively rhythmic character, and a new triplet-figure soon takes possession of the whole orchestra, which leads by a short *crescendo* up to a modulation to A minor, *Poco più mosso*, in which key all the brass now launches forth the brilliant third theme — a vivacious hunting-tune, of which the peculiar rhythm just brought in by the second violins, violas, and horns is the most prominent feature. This theme is now briefly developed, being tossed about alternately between the three principal masses of the orchestra: the brass, the wood-wind, and the strings; leading to a resounding *fortissimo* of the full orchestra. Next follows a long development of a new *cantabile* theme, *Andante assai* in E major, which bears, however, an evident relationship to the tender and sensuous second theme. This passage, which begins with the melody in the oboe and clarinet, against swept chords in the harp and waving triplet arpeggj in the violins and violas, soon calls in the full force of the orchestra in rich harmonies, with sparkling arpeggj in the harp. It is followed by a *Più mosso, quasi Allegro* movement, beginning *pianissimo* in F-sharp major, and ending *fortissimo* on the dominant of F major, in which the third ("hunting") theme is worked up brilliantly in passage-work to a resounding climax. This ends the first part of the overture. I may here warn the reader that, in designating the themes as "first," "second," and "third," I use these terms wholly untechnically, to indicate the several themes in question by the order of their entry; their respective characters, as well as their treatment, forbid their being looked upon as the regular first, second, and conclusion-themes of the sonata-form.

The second part of the overture (corresponding pretty closely to the third part in the sonata-form) begins exactly as the first part did — with the gurgling "water-music" — and is developed in almost precisely the same manner, if with certain differences of key, up to the end of the long *Andante assai* (then in E major, now in E-flat major); but now instead, of the "hunting" theme returning, we come upon a sort of free fantasia, in which the first theme is elaborately, if not very extendedly, worked out in imitative counterpoint by various wind instruments against high triplet arpeggj in the violins. This leads to the third part of the overture, or Coda. A long-drawn-out *crescendo* climax on figures from the "hunting" theme leads to a *fortissimo* outburst of the full orchestra on the first and second themes in conjunction: first theme in the flutes, oboes, clarinets, and violins, second theme in the four horns in unison, against plain chords in a syncopated rhythm in the rest of the orchestra. A free climax, beginning with the "hunting" theme, and passing from *Quasi Allegretto* to *Allegro vivace* and *Quasi Presto*, brings the overture to a close.

This overture is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harps ("if possible, two!"), and the usual strings. The scoring is, for the most part, very full, as was Goldmark's habit. The score is dedicated to Ludwig Lakenbacher.

Concerto for Pianoforte, No. 2, in G minor, Opus 22.

Camille Saint-Saëns.

The first movement opens with a free contrapuntal cadenza for the pianoforte alone, *Andante sostenuto* in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters). This

cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters *fortissimo* with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to *Don Giovanni*, followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings *pizzicati*, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianoforte, leads to a change of tempo, *Più animato*, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggj in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on *sempre più animato e crescendo* until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns *fortissimo* in G minor in the violins, violas, and 'celli in octaves against a perfect whirlwind of octaves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in

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again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, opus 27, No. 2; what would be technically the first movement is omitted by the composer.

The second movement, *Allegretto scherzando* in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A *pizzicato* chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a *tremolo* in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends *pianissimo* with a brief coda.

The third movement, *Presto* in G minor (4-4 — really 12-8 — time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth-notes in the wood-wind and horns. Some more subsidiary passage-work, in which the 12-8 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which make way for the chattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony, against an obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals *ad libitum* in the third movement. The score is dedicated to Mme. A. de Viliers, *née* de Haber.

Symphony No. 4, in A major ("Italian"), Opus 90.

Felix Mendelssohn-Bartholdy.

This symphony (which is No. 19 of Mendelssohn's posthumous works) was written in 1833, and first published in 1851.

The first movement, *Allegro vivace* in A major (6-8 time), begins with a sharp *forte pizzicato* chord in all the strings and quivering eighth-note repetitions of the tonic chord in the wood-wind and horns; against this shimmering background, the first and second violins in octaves outline the brilliant first theme, the other strings coming in after the tenth measure to alternate with the wind instruments in the quivering harmony. After the theme has been played through (twenty-one measures), various wind instruments proceed with some further developments on its initial figure, against a *staccato* contrapuntal counter-figure in the strings, and a brief climax leads to the *fortissimo* return of the theme with still more brilliant orchestration than before. Then follow some further developments, almost having the character of working-out, leading to the entrance of the second theme in the clarinets and bassoons in 3rds in the dominant, E major. This theme is at first developed by the wind instruments over a waving arpeggio accompaniment in the strings; then the development passes into the strings, dying away gradually to *pianissimo*, and the clarinet softly brings back some hints at the first theme, which are immediately taken up by the strings and the rest of the orchestra in joyous *forte* and *fortissimo*, until the wood-wind comes in in sudden *piano* with the graceful conclusion-theme, which joins on so easily and naturally as almost to seem part of the two preceding themes. It is then taken up by the violins and briefly developed into a transitional passage leading back to the first theme, as this first part of the movement is repeated.

After the repeat, we pass on to the free fantasia. A few measures of preliminary skirmishing lead to the entrance of an entirely new theme (of rather Scotch than Italian character) in D minor, which is at first treated in free *fugato* in the strings against running counter-figures; then fragments of the first theme come back, and this and the new theme are elaborately worked out together, rising to *fortissimo* and then falling back to

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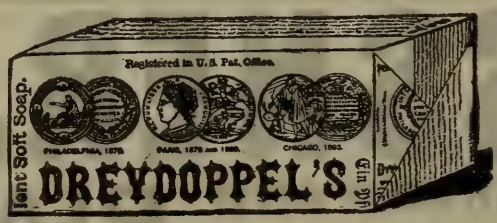
pianissimo on figures from the first theme. Then comes a gradual climax of *crescendo* in which the wind instruments keep insisting more and more strongly on the initial figure of the first theme against a waving accompaniment in the strings, until the re-entrance of the first theme itself is reached at the beginning of the third part of the movement. This third part is not quite regular. The second theme follows (now in the tonic) soon after the first, and is now given to the violas and 'celli against waving arpeggj in the flute and clarinet, and is still further developed by the violins against a similar accompaniment; as it at last dies away, the little episodic theme that made its first appearance near the beginning of the free fantasia suddenly returns in A minor in the wood-wind and horns, leading over to the coda of the movement, in which this episodic theme and the first theme are worked out in conjunction, much as in the free fantasia, the tempo growing more and more rapid as the working-out progresses.

The second movement, *Andante con moto* in D minor (4-4 time), has been called the "Pilgrims' March" and begins with a loud call, or rather wail, on the dominant and the sixth degree of the scale by the flutes, oboes, bassoons, violins, and violas in octaves. Then follows the principal theme of the movement, sung in octaves on the oboes, bassoons, and violas, against a running contrapuntal *staccato* bass in the 'celli and double-basses; after the first verse of the theme has been thus played through, it is repeated in the violins over the same persistent bass, the two flutes adding flowing counterpoint to fill out the four-part harmony. Then comes the second verse of the theme, given as before: first in the bare octaves of the oboe, bassoons, and violas against the contrapuntal bass, then by the violins, the flutes filling in the middle parts. Then follows a short conclusion-passage in four-part counterpoint by the strings. This first part of the movement is followed by the announcement of a more sensuous and idyllic second theme, mostly in the clarinets, against which the strings play an elaborate free contrapuntal accompaniment. Then the loud wail of the wood-wind and strings returns on E and F-natural, and the third part of the movement begins. This is devoted to a more or less elaborate working-out of both themes, and ends with a short coda on figures from the first theme.

The third movement, *Con moto moderato* in A major (3-4 time), is in the form of a minuet and trio. The first, or minuet, part consists in the devel-

This is the 

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opment and working-up of a graceful, flowing theme, principally in the strings, the wind instruments being used mainly for the sake of coloring. The second part, or trio (in E major), is especially noteworthy for a charming effect of color obtained from its theme being played by a quartet of two horns and two bassoons, the crossing of the parts resulting in the most exquisite effects. After the repetition of the minuet, snatches of the trio return again in a short coda.

The fourth movement, Saltarello: *Presto* in A minor (4-4 time), is a brilliant and elaborately worked-out movement on a saltarello theme (really in 12-8 time). The saltarello is the typical Roman dance, as the tarantella is the Neapolitan. They are both in triplet rhythm, with the difference that the tarantella moves more in even triplets, whereas in the saltarello the fifth note of every regular group of six falls out, and its place is taken by a rest, producing a peculiar hitch in the rhythm.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

Alexis-Emmanuel Chabrier was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and died in Paris on September 15, 1894. He was educated at the Lycée Saint-Louis in Paris, and, on leaving that establishment, entered the École de Droit with the intention of following the profession of the law. He afterwards became an employee at the Ministère de l'Intérieur. But he had always shown a fondness for music; even while at the Lycée Saint-Louis he took pianoforte lessons of Edouard Wolff, and afterwards studied harmony and counterpoint under Aristide Hignard. But he was really for the most part self-taught, even after he decided to quit the law and adopt music as his profession. He first attracted notice as a composer with two operettas: *l'Étoile*, brought out at the Bouffes-Parisiens on November 28, 1877, and *l'Éducation manquée*, given at the Cercle de la Presse on May 1, 1879. It seems to have been the temporary success of these little works that induced him to give himself up wholly to music as a calling. In 1881 he came out with a suite of pianoforte pieces entitled *Dix Pièces pittoresques;* and in the fall of 1883 published an orchestral rhapsody on original Spanish airs, called *España.* This latter had a striking success at the concerts at the Château d'Eau. In 1884 he entered this establishment as chorus-master; here he helped

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Lamoureux produce the first two acts of Wagner's *Tristan und Isolde.* He also brought out a scene for mezzo-soprano and female chorus, *la Sulamite*, on March 15, 1885, and selections from his opera of *Gwendoline.* Shortly after this he threw up his position at the Château d'Eau. His *Gwendoline* was brought out entire at the Théâtre de la Monnaie in Brussels on April 10, 1886. A larger and more important work, *le Roi malgré lui*, was brought out at the Opéra-Comique in Paris on May 18, 1887; its run was stopped after the third performance by the burning of the theatre on the night of May 25; but the opera was considered sufficiently successful to warrant its revival on November 16, after the Opéra-Comique had taken up its quarters at the old Théâtre-Lyrique. Chabrier was one of the more prominent lights of the new French school; he was a master of orchestration and especially noted for his skill in making the most of his ideas. He has been charged, however, with a certain vagueness of artistic purpose; he certainly gave signs of following very different and mutually irreconcilable musical tendencies in his works, and it is probable that he died before he had really crystallized an individual style of his own.

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so closely related to one another that one is somewhat in doubt whether to recognize them as independent themes or as rhythmic and melodic variants of one and the same central idea. The form is quite free, and the development exceedingly elaborate and protracted. It is almost needless to say that the composition does not lend itself readily to technical analysis. Yet, like some orchestral movements by Richard Wagner, its form is none the less coherent and well-balanced for departing from traditional norms.

This overture of Chabrier's is the first extended composition by a Frenchman in which the present writer has been able to trace anything more intrinsic than a merely "theoretical" influence of Wagner. Not a few noted composers of the modern French school have given evidence in their works of having been more or less influenced by Wagner's theories, even by his example — in so far as it reflects those theories. But the Wagnerian influence to be traced in this work of Chabrier's seems something more immediate and personal; it seems to show Chabrier to have been under the influence, not only of Wagner's theories, but of his individual style, his methods, and harmonic habits. That other French composers should not have shown anything similar, is by no means strange; for nothing could be more antipodally opposed than Wagner's style — in his third manner — and that of the general run of French opera-writers.

The instrumentation of the overture to "Gwendoline" is of the fullest, richest, most sonorous description. Here, too, Chabrier follows Wagner more closely and sympathetically than he does Berlioz — the great model of most of his fellow-countrymen. The overture is scored for 2 flutes, 1 piccolo-flute, 1 oboe, 1 English-horn, 2 clarinets, 1 bass-clarinet, 4 horns, 3 bassoons, 2 cornets, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of patent kettle-drums (the tuning of which can be quickly changed), bass-drum and cymbals, triangle, 2 harps, and the usual strings. The score bears no dedication.

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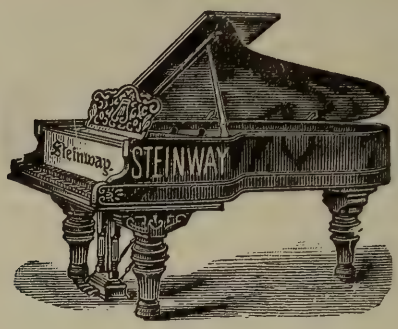

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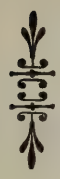

Infantry Hall, Providence.

Mr. EMIL PAUR, Conductor.

Third Concert, Wednesday Evening, January 6, At Eight precisely.

PROGRAMME.

Mendelssohn — Overture, Scherzo, Notturno, and Wedding March, from "Midsummer-Night's Dream" Music

Mozart — Recitative, "Crudele? Ah no, mio bene!" and Aria, "Non mi dir, bell' idol mio," from "Don Giovanni," Act II., Scene 13

Bizet - - - - - - Little Suite, "Children's Games," Op. 22

(First time at these concerts.)

I. March (Trumpets and Drums): Allegretto moderato (C minor) - - - - - - - - - - - 4-4
II. Berceuse (The Doll): Andantino quasi Andante (B major) - - - - - - - - - - - - 6-8
III. Impromptu (The Top): Allegro vivo (A minor) - 2-4
IV. Duo (Little Husband, Little Wife): Andantino (B-flat major) - - - - - - - - - - - 2-4
V. Galop (The Ball): Presto (A major) - - - - - 2-4

Wagner - - - - - - Aria, "Adriano," from "Rienzi"

Peter Ilyitch Tschaikowsky - - Symphony No. 4, in F minor, Op. 36

(First time at these concerts.)

I. Andante sostenuto (F minor) - - - - - - 3-4
Moderato con anima, Movimento di Valse (F minor) 9-8
II. Andantino in modo di canzona (B-flat minor) - 2-4
III. Scherzo, "Pizzicato ostinato": Allegro (F major) 2-4
IV. Finale: Allegro con fuoco (F major) - - - 4-4

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Mendelssohn wrote the overture to Shakspere's *Midsummer-Night's Dream* in 1826, when he was only seventeen years old. The composition of this overture has been justly regarded as one of the most remarkable instances of musical precocity on record, as more wonderful indeed in one way than any similar instance in Mozart's case. Mozart, to be sure, wrote his first symphony for orchestra when he was but nine years old, and his first grand opera, *Mitridate rè di Ponto*, when fourteen; but nothing that Mozart had written up to the age of seventeen shows either the originality or the maturity of style and feeling exhibited in this overture of Mendelssohn's. There are in it certain subtleties in harmony which it is by no means likely that Mendelssohn got from his teacher, Karl Friedrich Zelter, and which elicited from the redoubtable François-Joseph Fétis the criticism that "the young composer should not show so great a contempt for the art of correct writing." They are just such points as no harmonist of Zelter's ilk would ever teach a pupil, and no purist like Fétis would be inclined to allow; but they have nothing in them of the bungling of a beginner, and are plainly to be recognized as the work of a skilled hand, fully permeated with the true spirit of normal harmony, and already enough of a master not to need blindly to obey the mere letter of the law. The whole style of the overture, too, was utterly new for its day. In it Mendelssohn shows himself as completely himself and with his style as fully formed as he did in compositions written ten years later. The overture was first played in the Mendelssohns' garden-house in 1826, and publicly performed at Stettin in February, 1827.

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The incidental music to Shakspere's play is of later date. It was written in 1843 at the request of the King of Prussia, and used in connection with a stage performance of the play at the New Palace in Potsdam on October 14 of that year. The first public performance of the entire composition was given in Berlin on October 18, 1843, and was followed by performances in Leipzig (on December 30, 1843), Weimar (on April 8, 1845), and Dresden (on February 3, 1848). It was given in London under the composer's direction by the Philharmonic Society on May 27, 1844, and in New York by the Philharmonic Society in the season of 1849–50. Its first performance in Boston was under the direction of Mr. B. J. Lang in the Music Hall on the ter-centennial anniversary of Shakspere's birthday, April 23, 1864.

RECITATIVE, "*Crudele? Ah no, mio bene!*" AND ARIA, "*Non mi dir, bell' idol mio,*" FROM "DON GIOVANNI," ACT II. SCENE 13.

WOLFGANG AMADEUS MOZART.

Don Giovanni, ossia il dissoluto punito, "dramma giocosa" in two acts, the text by the abbate Lorenzo da Ponte, the music by Mozart, was brought out in Prag on October 29, 1787. The subject was taken in part from Molière's *Don Juan, ou le festin de pierre.* The aria sung at this concert is in the part of Donna Anna, addressed to Don Ottavio, her betrothed. As, in performances of the opera, the immediately preceding dialogue between Donna Anna and Don Ottavio is usually cut out, Donna Anna generally appears on the stage alone and with a letter in her hand,—

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supposed to have come from Don Ottavio; — hence the aria is often known as the "letter-aria." The original text is as follows: —

Crudele? Ah no!
Mio ben, troppo mi spiace
Allontanarti un ben che lungamente
La nostr' alma desia; ma il mondo? oh Dio!
Non sedur la costanza
Del sensibil mio core;
Abbastanza per te mi parla amore.

Non mi dir, bell' idol mio,
Che son io crudel con te;
Tu ben sai quant' io t' amai,
Tu conosci la mia fè.

Calma, calma il tuo tormento!
Se di duol non vuoi ch' io mora.
Forse un giorno il Cielo ancora
Sentirà pietà di me.

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The English prose translation of which is: —

Cruel? Ah! no. My dearest, it gives me too much pain to postpone for thee a joy that our soul has long desired; but the world? O God! Do not tempt the constancy of my feeling heart; it speaks to me enough of love for thee.

Tell me not, my beautiful idol, that I am cruel with thee; thou knowest well how much I have loved thee, thou knowest my faith. Calm, calm thy torment! if thou dost not wish me to die of grief. Perchance some day yet Heaven will take pity on me.

ENTR'ACTE.

What is One to Believe?

One would think that, if any questions relating to the fine arts could be definitely settled, once for all, they would be those which are of a purely scientific nature. The art of music, for instance, is in some respects so intimately connected with physical science that one would think some questions regarding it must be capable of a purely scientific solution. Yet there are some such questions concerning the true answer to which the world at large is still considerably in doubt. They have in no wise to do with matters of opinion or feeling, but solely and simply with matters of fact. They are questions to be answered by the scientist far more than by the musician. And yet the answers to them have come in no very authoritative way, certainly not in a way to gain universal acceptance.

Take, for example, the old question of the quality of tone of the

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"natural" brass instruments,—horns and trumpets,—compared with that of the more modern valve-instruments. When the valves were first introduced, the general opinion of musicians was that the new valve-horns and valve-trumpets had not as fine a tone as the older plain horns and plain trumpets. Of course the question, so put, was incapable of a purely scientific solution; for "fineness" or "purity" of tone is a matter of opinion and taste, not a matter of fact. But the question whether the tone of the valve-instruments was in any way or degree *different* from that of the plain, "natural" instruments, was one of fact, and should hence have been capable of a scientific solution. One of the earliest evidences of a musician differing with the generally accepted view—that there was a difference in tone-quality between the two classes of instruments—is probably to be found in Berlioz's letter from Berlin to Mlle Louise Bertin (published in his *Mémoires*).* Here Berlioz writes as follows:—

The horns are very fine and are all with cylinders,† to the great regret of Meyerbeer, who sticks to the opinion I also held not long ago regarding this new mechanism. Many composers show themselves hostile to the horn with cylinders, because they think that its timbre is no longer the same as that of the plain horn. I have made the experiment several times, listening alternately to the open notes of a plain horn and to those of a chromatic horn (with cylinders), and I own that it was impossible for me to detect the slightest difference of timbre or sonority. . . . . .

. . . . . .

The same prejudice fought for some time against the use of trumpets with cylinders,

* Written, according to Berlioz himself, in 1841–42; according to Edmond Hippeau, in 1843.
† That is, with valves. Whether the valves are worked by a mechanism of cylinders or of pistons is unimportant.

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now general in Germany, but yet with less violence than it had brought to bear upon that of the new horns. . . . People confined themselves to saying that the trumpet lost much of its brilliancy through the mechanism of cylinders. Now, if it takes a finer ear than mine to detect any difference between the two instruments, it will be agreed, I hope, that the inconvenience resulting from this difference for the trumpet with cylinders is not comparable to the advantage this mechanism gives it of being able to play a whole chromatic scale of two octaves and a half without difficulty and without the least inequality of tone.

Mahillon, the noted instrument maker in Brussels, declares distinctly, in his treatise on the subject, that the difference of tone between the open notes on plain and valve-instruments is purely imaginary. He shows that there is no scientific reason for there being any difference, and asserts that, when it came to a practical test, none has ever been detected.* He even goes farther and asserts distinctly that the material of which the instrument is made has no influence whatever upon the quality of tone. He backs up this assertion with a detailed report of careful experiments made in the presence — but out of the sight — of experts; trumpets of exactly the same build and pitch, some made of brass, others of German-silver, wood, and even glass, were played alternately behind a screen; Mahillon says that in no single instance could any of the listeners detect the slightest difference of tone between any of the instruments so played.

* That there may be at least a theoretical difference of tone between the open notes and the valve-notes of one and the same valve-instrument, is quite possible. This is especially possible in horns and bugles — which have conical tubes; less so in trumpets and trombones, the tubes of which are cylindrical throughout two-thirds of their length. The additional tubes, thrown open by the valves, are necessarily cylindrical, because they have to be tuned by slides; and no such slides can possibly be adjusted to a conical tube. Now, it is quite conceivable that a tube which is conical throughout should produce a different quality of tone from one which is partly conical and partly cylindrical. Whether this theoretical difference is sufficiently marked to be detected by the ear, is another matter.

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Now, it seems as if Berlioz's testimony in one case, and Mahillon's in both, ought to be conclusive. Yet there are countless musicians to-day who persist in affirming that the tone of plain brass instruments is "superior" to that of valve-instruments, and that the material of which an instrument is made has a marked influence upon its quality of tone.

And who shall blame them? Mahillon's authority is by no means incontestible. For here is another statement he makes deliberately and insists upon with no little pertinacity. He asserts that, if a brass instrument is properly constructed, it is physically impossible to play any of its open notes out of tune; *per contra*, that, if its construction is faulty it is physically impossible for the player to cure the deviation from true pitch of such of its open notes as are out of tune. This is tantamount to saying that the player's embouchure gives him no command whatever over the trueness or falseness of pitch of the notes he produces; that, if the note produced by a combination of two or three valves is naturally false,—which it is,—the player is impotent to cure that falseness by his embouchure.

Mahillon goes on to say that every player on brass instruments will tell you that this is untrue; but that it is true, for all that! He tries to prove it scientifically. He argues that all the open notes above the fundamental correspond to quite exact aliquot parts of the length of the tube of the instrument, and that consequently the said open notes must always be

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exactly true, as the exact aliquot subdivision of the column of air enclosed in the tube is the only one physically possible. A false open note must be the result of some inaccuracy or irregularity in the bore of the tube itself.

Now, this looks all very logical and irrefragable. But Mahillon seems to forget that this theoretical argument applies quite as well to all sonorous tubes whatever as it does to those of brass instruments. It applies, for instance, to a flue-pipe in an organ. Now, it is an undisputed fact that a flue-pipe may be so over-blown as very distinctly to sharp its pitch. Any one can try the experiment for himself. Take a small organ-pipe — not too large to be easily made to speak by the human lungs — and blow into it until it sounds; then blow harder, and you will soon find the pitch rise quite recognizably. If the pipe is small enough, you may make it jump to the octave, or even the 12th, of its fundamental; and the pitch of either of these overtones may be sharped by blowing just a little harder. This shows conclusively enough that slight variations in pitch can be produced with one and the same tube; therefore the trueness or falseness of an overtone (open note) does not depend upon the construction of the tube alone, but may depend upon some other condition. And, if this is true of the flue-pipe of an organ, why may it not also be true of the tube of a brass instrument? I do not mean to say that it necessarily must be true,— for it is known that some sonorous tubes behave very differently according to the mechanical means by which the column of air enclosed in them is set in

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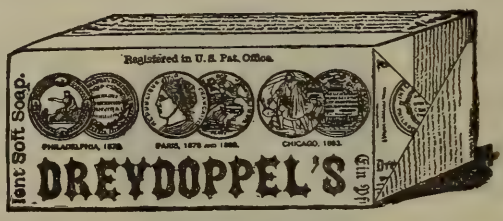
This is the 

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vibration,* but that it may be true; that is, that Mahillon's theoretical argument is not in itself conclusive.

If his theoretical argument is assailable, may not the statement it is brought forward to support be assailable also? — especially as it is contrary to the experience of all players on brass instruments. In instruments built on the three-valve system — trumpets, cornets, horns, &c., — those notes of the scale which are produced by the simultaneous use of two, and most especially three, valves are naturally sharp of the true pitch. This defect is partly obviated practically by tuning all the valves just a little flat of the true pitch, so that the notes resulting from the combined use of two or all three of them may not be unmanageably sharp. But what a terrible instrument that would be, on which all the notes produced by the use of a single valve were irremediably flat! The fact — as reported by the best players — is that each valve is tuned just flat enough to make it possible for the player to counteract its falseness and bring the pitch up by his embouchure, by the action of his lips; and each valve is tuned just flat enough to insure the note resulting from the combined use of all three being not too sharp for the player to make true by the same means. The physical possibility of this is just what Mahillon denies; yet all players affirm it!

What is one to believe?

* A cylindrical tube worked by a single reed (like that of the clarinet), for instance, behaves like a stopped tube; you can only get the odd overtones from it. But a cylindrical tube blown by some other means acts like an open tube, and will give out all the overtones.

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The first movement, Marche: *Allegretto moderato* in C minor (4-4 time), is entitled "*Trompette et Tambour* (Trumpeter and Drummer)." It presents the gradual *crescendo* and then *decrescendo* development of a dainty march-theme, interspersed with brisk trumpet-calls, while the snare-drum is heard keeping up its regular ran-tan in the distance. This movement is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, triangle, snare-drum, cymbals, and the usual strings.

The second movement, Berceuse: *Andantino quasi andante* in B major (6-8 time), is entitled "*La Poupée* (The Doll)." In it a simple little melody is developed, now in the muted violins, now in this or that wooden wind instrument, over a gently rocking figure in the muted 'celli. The movement is short and perfectly free in form. It is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, and the usual strings.

The third movement, Impromptu: *Allegro vivo* in A minor (2-4 time), is entitled "*La Toupie* (The Top.)" Against a persistent buzzing of the violas, a bright little dance-tune is played, now by the wood-wind, now by the strings *pizzicati*. The music is picturesquely suggestive, and it is not

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hard to follow the first brisk whizz of the string, as the top is set a-going, the top's gradually settling down to its droning hum, its skimming over the floor to a wobbling death. Then it is wound up again, and the spinning is repeated. This movement is scored for the same orchestra as the preceding one, with the addition of 2 trumpets and 1 pair of kettle-drums.

The fourth movement, Duo: *Andantino* in B-flat major (2-4 time), is entitled "*Petit mari, petite femme* (Little Husband, Little Wife)." It is a tender little duet between the first violins and the 'celli, to a plain harmonic accompaniment in the other strings. It is scored for strings only.

The fifth movement, Galop: *Presto* in A major (2-4 time), is entitled "*Le Bal* (The Ball)." It is a rushing galop on a dainty theme, worked up with great spirit and dash. It is scored for the same orchestra as the third movement.

The score of this suite bears no dedication.

SYMPHONY NO. 4, IN F MINOR, OPUS 36.

PETER ILYITCH TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 7, 1893.)

The first movement begins with a short slow introduction, *Andante sostenuto* in F minor (3-4 time), with a *fortissimo* phrase of the horns and bassoons in octaves, the trombones and tuba coming in toward the end. This

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opening phrase is immediately answered by all the higher wood-wind and trumpets in octaves against strong harmonies in the horns, trombones, bassoons, and tuba. Some brief further developments, in the course of which there is some very impressive enharmonic modulation, close the introduction.

The main body of the movement, *Moderato con anima* (*in movimento di Valse*) in F minor (9-8 time), begins with the exposition of the gracefully undulating first theme, with the melody in the first violins and 'celli in octaves, against a simple accompaniment in the other strings and horns; the development of the theme is carried forward by the wood-wind against an accompaniment in the strings. This accompaniment is marked by frequent rhythmic eccentricities and syncopations. The entire development of the theme, by various orchestral combinations, is very extended and often amounts to actual working-out; it swells at times to *fortissimo*, dying away at last through a languid *rallentando* to *piano* and *pianissimo*. This long and elaborate development is followed by a change to the relative A-flat major, *Moderato assai, quasi Andante*. A daintily tripping phrase of the clarinet, answered by short descending chromatic scale-passages in other wooden wind instruments and a tremulous rising and falling arpeggio in the violas, to a simple accompaniment in the other strings, seems at first as if it must be the second theme; but it is in reality only the bright, quasi-humorous counter-theme to the graceful, sensuous second theme, which latter soon makes its appearance in the 'celli, the wood-wind keeping up the simultaneous development of the counter-theme. The theme then passes into the flutes and oboe in octaves, the counter-theme coming alternately in the clarinets and bassoons. The development of this theme

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is so concise that its appearance seems almost episodic. At a sudden change to B major, the development is interrupted by the *pianissimo* reappearance of the first theme, or a rhythmic modification thereof, in the wood-wind. Now ensues a short struggle: while one part of the orchestra tries to go on with the second theme, another part keeps insisting with more and more emphasis upon the first, which in the end carries the day and comes in for some new elaborate developments. As a conclusion-theme we at last recognize the strong phrase of the slow introduction, *fortissimo* and double-*fortissimo* in the trumpets and other wind instruments, thus ending the first part of the movement.

Now follows an elaborate free fantasia, which is devoted, however, entirely to the working-out of the first theme. This persistent harping on the first theme renders its reappearance in the tonic at the beginning of the third part of the movement unnecessary; after it has flashed forth in all the splendor of double-*fortissimo* of the full orchestra (in D minor), the third part of the movement begins with the return of the counter-theme to the second theme (also in D minor), which is followed in turn by the second theme itself in F major, in the horn against the counter-theme in the wood-wind. From this point to the beginning of the coda, the development is a sufficiently exact reproduction of the first part of the movement. The coda is short and strongly dramatic; it runs wholly on the first theme. The whole movement may be called a sort of ideal waltz.

The second movement, *Andantino in modo di canzona* in B-flat minor (2-4 time), is extremely simple in form. It presents the development — almost in the form of variations — of a melancholy little theme in B-flat minor and a stronger, more march-like subsidiary in A-flat major. There is a middle part, *Più mosso* in F major, in which a rude, uncouth peasant melody is developed as a sort of trio.

The third movement, Scherzo, Pizzicato ostinato: *Allegro* in F major (2-4 time), is built on a quite original plan. Its title, "*Pizzicato ostinato*," is to a certain extent a misnomer; for, though the strings are never played with the bow from beginning to end, their *pizzicato* is by no means incessant. The movement consists of the successive presentation and development of three contrasted themes, one for all the strings *pizzicati*, the other for the wood-wind, the third for all the brass and kettle-drums. The development of the second and third themes (wood-wind and brass) is, at times, simultaneous.

The fourth movement, Finale: *Allegro con fuoco* in F major (4-4 time), is a brilliant, well-nigh frenetic rondo. There are three principal themes.

The first of these is briefly exposed at the beginning of the movement by all the strings and wood-wind *fortissimo* in octaves, against resounding sustained chords in the brass. The second follows immediately; a curious little phrase of the wood-wind that is repeated with Komarinskaya-like persistency. The third theme appears after a return of the first: a rollicking, march-like theme, given out *fortissimo* in harmony by the full orchestra. The elaborate working-out of these three themes in rondo form constitutes the whole of the movement, save that toward the end — just before the coda — the resounding phrase of the slow introduction to the first movement returns once more in the double-*fortissimo* of all the wind instruments.

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, to which are added triangle, and bass-drum and cymbals in the finale. The score is dedicated "*A mon meilleur ami* (To my best friend)."

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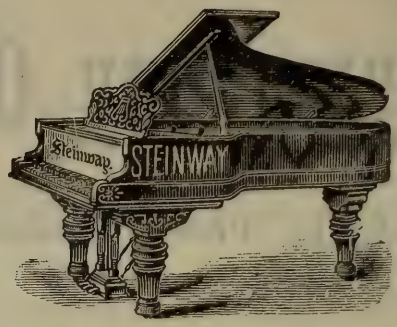

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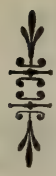

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Bedřich Smetana - - - Symphonic Poem, "Wallenstein's Camp"
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Josef Haydn Air, "Behold, along the dewy grass," from "The Seasons"

Georges Bizet - - - Little Suite, "Children's Games," Op. 22
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III. Impromptu (The Top): Allegro vivo (A minor) - 2-4
IV. Duo (Little Husband, Little Wife): Andantino (B-flat major) - - - - - - - - - - - 2-4
V. Galop (The Ball): Presto (A major) - - - - 2-4

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Allegro un poco agitato (A minor) - - - - - 6-8
II. Vivace non troppo (F major) - - - - - - 2-4
III. Adagio (A major) - - - - - - - - - - 2-4
IV. Allegro vivacissimo (A minor) - - - - - 2-2
Allegro maestoso assai (A major) - - - - 6-8

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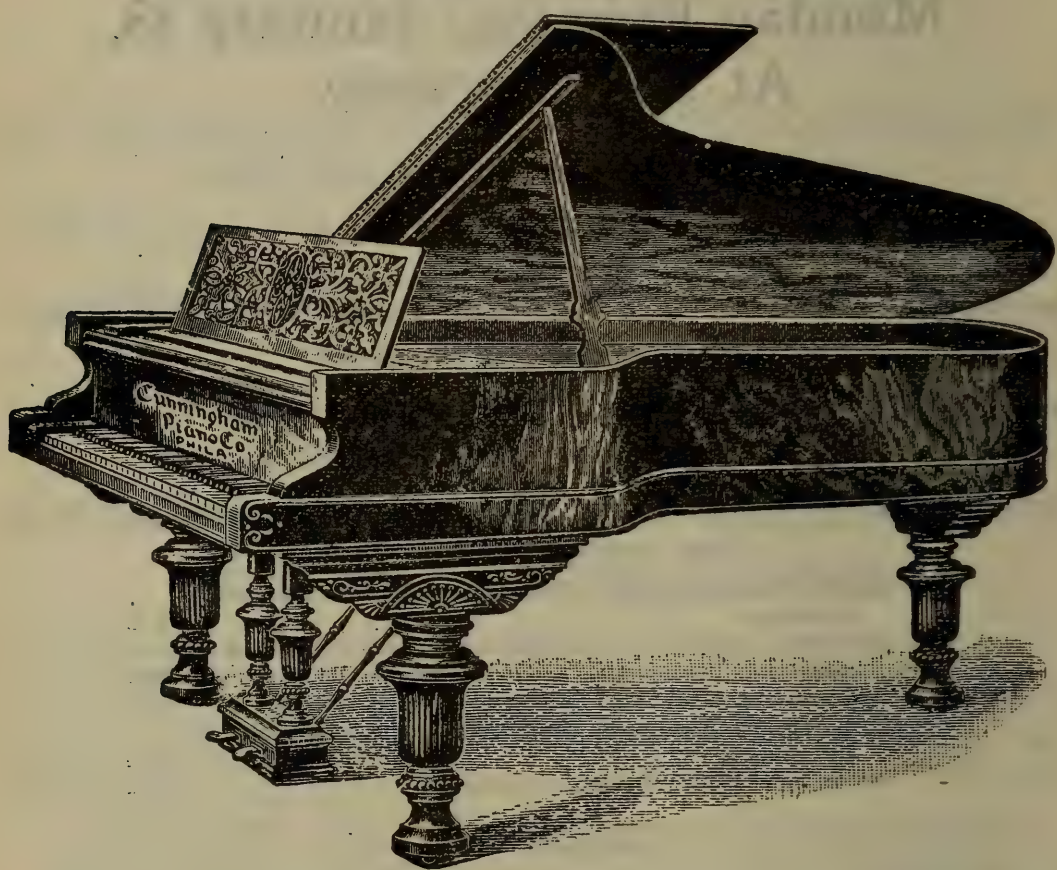

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SYMPHONIC POEM, "WALLENSTEIN'S CAMP" . . . BEDŘICH SMETANA.

(Born at Leitomischl, Bohemia, on March 2, 1824; died in Prag on May 12, 1884.)

This symphonic poem — entitled *Valdštynův tábor* in Czechish, and *Wallensteins Lager* in German — belongs to Smetana's posthumous works. Its poetic theme is the first part of Schiller's *Wallenstein* trilogy. It has recently been played in Prag as incidental music to the drama *Wallensteins Lager*, connecting it with *Die Piccolomini.*

It opens with a tumultuous outburst of the full orchestra, *Allegro vivace* in D major (4-4 time), suggestive of the hubbub and turmoil of that old-time camp life which is so brilliantly depicted in Schiller's play. This orchestral rough-and-tumble goes on for some time, now diminishing to *pianissimo*, now swelling to the most strident double-*fortissimo* of the full band. Ever and anon horn and trumpet-calls are heard through the din. After a while all is hushed, and a jovial dance-tune is given out by the clarinet, then taken up by other instruments, and worked up against more or less florid counter-figures at great length. An augmentation of this phrase, which comes in later on in the trombones and tuba in octaves, may be taken as suggestive of the Capuchin's sermon.*

* Rheinberger, too, has some reference to the preaching Capuchin in the *Lager* movement (Scherzo) or his *Wallenstein* symphony.

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Still farther on, the original waltz-rhythm of this theme changes to the 2-4 time of a turbulent contra-dance, leading *accelerando* to a return of the opening tumult of the poem. This soon subsides, however, and we come to an *Andante* (4-4 time) in which the mysterious *pizzicato* of the strings interrupted by weird harmonies in the wood-wind and meandering phrases in the muted first violins, is probably meant to suggest night and darkness. This short *Andante* leads to a *Tempo di marcia, Moderato* in D major (4-4 time); brilliant fanfares on four trumpets introduce a march, beginning *pianissimo* and gradually swelling to the full strength of the orchestra. The working-up of this march-theme is exceedingly elaborate, and continues until the end of the composition.

This symphonic poem is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, snare-drum, bass-drum and cymbals, and the usual strings. The score bears no dedication.

AIR, "Behold, along the dewy grass," FROM "THE SEASONS."

JOSEF HAYDN.

(Born at Rohrau, Lower Austria, on March 31 (April 1?), 1732; died in Vienna on May 31, 1809.

Die Jahreszeiten, oratorio in four parts, the text compiled from James

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Thomson's *Seasons* by van Swieten, the music by Josef Haydn, was first given at the Schwarzenberg Palace in Vienna on April 24, 1801. It was Haydn's last oratorio,— it would now be called a cantata,— and was composed at van Swieten's urgent instigation immediately after the successful production of *Die Schöpfung*. The music was written between April, 1798, and April, 1801. Haydn said that the labor of writing it unquestionably hastened his death.

There are four English versions of the text of this oratorio; for, as Haydn wrote the music to a German translation, it was found impossible to use Thomson's original poem with it. The first of these — which Sir George Grove characterizes as "barbarous" — was published in the original edition of the full score, in 1802–03. In 1813 Muzio Clementi published the second — which the same authority calls "better" — in his edition of the pianoforte score. The third and fourth versions were made by the Rev. John Webb and Professor E. Taylor respectively. The text of

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Simon's air given here is taken from the first version. I have not been able to procure either the Webb or the Taylor version; as the Clementi version strangely omits all mention of the farmer's "whistling . . . a wonted lay" at the proper juncture in the music, I have thought best to use the first version.

ENTR'ACTE.

"Very Like a Wail."

Too wretched critics! for them winter has no fire, and summer, no ice. Benumbed and burning forever. Ever listening, ever enduring. Ceaselessly to dance on egg-shells, trembling least they break some, either with the foot of blame or with the foot of praise; while they would like to stamp with both feet upon that heap of screech-owls' and turkeys' eggs, with no great danger to those of nightingales, so rare are they to-day . . . . And not to be able at last to hang their weary pen upon the willows by the waters of Babylon, and sit upon the banks, and weep at leisure! . . . — Hector Berlioz, *Lamentations de Jérémie.*

Like most people, the critic looks at his own business from the inside. When he finds some things awry in it, he inclines to grumble accordingly. There are difficulties and vexations in every business yet discovered and plied by man. Some spring directly from the very nature of the business itself; others arise from certain conditions which, though common enough, are not necessarily connected with the essential nature of the business. Probably such untoward conditions are generally the legacy of a past time, when they seemed normal and their onerousness was not felt; but,

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with the march of time, their unfitness has become more and more evident, they are seen to be ripe for obsolescence, and their hardening into a convention becomes a legitimate grievance. They are not only irksome in themselves, but doubly so because they stand in the way of more essential and unavoidable difficulties being overcome as they should be. They render these difficulties doubly hard to conquer.

Probably the most serious difficulty naturally inherent in the business of the newspaper critic — who has to do with music or the drama — is that of keeping his receptive faculty untired and fresh, and himself in good humor. The most potent help toward his accomplishing these desiderata, toward his conquering these difficulties, is his being enabled to feel that the conditions under which he works are favorable to his doing good work. A legitimate, natural obstacle is not terrible; overcoming it may well be labor of the sort that physics pain. It is the adventitious, outside obstacle, the one that stands in the way of his successfully coping with the normal, natural difficulty, that he finds terrible and hard to endure.

Now, in this age and country, what is the obstacle that stands most in the way of the dramatic or musical critic's doing good work, and is at the same time the primary cause of much that threatens his freshness of receptivity and his good humor? It seems to me, after some twenty-five years' experience, that this obstacle is none other than the existing relations between the press and what is, in technical slang, called the show-business in

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general. These relations have long since hardened into a convention; but they strike me as fundamentally irrational and wrong. It would no doubt take a mighty revolution to change them; but their inveteracy does not make them right.

Argue and beat about the bush as one may, he has to acknowledge in the end that, in the United States and this year of grace 1896, the show-business really has a "pull" on the press. There is no actual crookedness about it; but it is really a "pull" all the same. Its workings are — not abominable, perhaps, but — deeply to be regretted.

The trouble at the bottom of the existing relations between show-business and press is this. The announcements of concerts and theatrical entertainments go into our daily and weekly papers as paid advertisements; and there is a convention which has it that the acceptance and publication of such a paid advertisement on the part of a newspaper binds the paper to publish also a "press-notice" — report or criticism — of the performance so advertised. This is tantamount to a double advertisement of the "show": one advertisement beforehand, the other *ex post facto.* The press has practically accepted the convention; so unqualifiedly, indeed, that some papers have drawn a logical corollary from it for their own benefit by setting up the rule that, unless a "show" advertises, it gets no press notice. The important point to note in all this is that the press notice, report, or criticism is as much paid for by the manager of the "show" as the original advertisement was. Convention has it that the

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one necessarily implies the other; and, as the criticism has been paid for, it must be delivered.

Now, one of the first results of the show-business looking upon critical press notices as supplementary advertisements is this: the manager of the "show" wants them to have the greatest advertising power possible,—this is natural enough from his point of view,—and, to have this, they must appear as early as possible; that is, on the day after the "show." And, according to the convention which rules this matter, the manager is quite right; he has paid for the criticism — really, if not directly — on the understanding that it should appear in print on the next day after the "show." All he has not paid for — and consequently has no power over, one way or another — is the character of the notice. It may praise his "show," or damn it; about this he has nothing whatever to say. But a notice of some sort he must have, and that forthwith. The critic is perfectly free to write what he pleases; his expression of opinion is wholly unbiassed by anything the manager can think, say, or do. But he must write something, and write it for the next issue of his paper.

But, you may say, if the critic is entirely unbiassed in his expression of opinion, what has he to complain of? where does the "pull" come in? The "pull" comes in just here: if the "show" has been duly advertised in his paper, the critic has to go to it, see or hear it, and write about it off hand. No matter how unimportant it may be,— from an artistic point of

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view, or from that of popular interest or curiosity,—he has to review it. His (presumably long) experience of "shows" and public gives him no right to use his own judgment in the matter; he must go and write, willy-nilly. His only escape from an utterly unimportant "show" is when there happens to be another "show," just a shade less unimportant, going on elsewhere at the same time; then he has his choice between two evils! Remember, too, that what he writes must be written off hand, and that, even in the most important cases, he can have no opportunity to let his opinion mature.

The first effect of this upon the critic is that he is really over-worked. I am supposing the usual case, that of the critic who is hired by a newspaper to look after the whole range of musical or dramatic "shows" (or both) himself, unless there happen to be two or more "shows" on the same evening — in which case, he can call in the aid of other editors or reporters. The critic is over-worked, not so much on account of the actua amount of work he has to do, as on account of its character; he soon has a galling sense of being too often employed on cases which an ordinary reporter would be quite as competent as he to handle adequately, where an ordinary reporter could do all that was needful. There are countless "shows" so absolutely unimportant from every point of view — save the performer's or manager's — that anything like real criticism is utterly wasted upon them. It has always been my principle that the critic has mainly, if not solely, to do with the public; he should write for the public,

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and about what interests them or should interest them. At concerts, for instance, at which nothing is done by any one in whom the public has or ought to have an interest, his presence is superfluous. And there are well-nigh countless concerts given every season solely and simply for the sake of advertisement, to get press notices; given by people about whom the public cares not a whit, by people who have never won the right to be cared about. There are also many and many "shows" on the so-called dramatic stage of which the same can be said.

Now, attending to a lot of things of this hapless sort over-works the critic, because they bore him beyond measure, and he feels in his heart of heart that all this boredom is unnecessary. A mere reporter who went to the "show," told what it was like, what the audience seemed to think of it, and what the encore-pieces were, without emitting the faintest shade of an opinion himself, would do all that was needful in such cases. But no; the manager wants a press notice, an expression of opinion; so the critic must go himself, if not employed elsewhere, for he cannot leave that sort of thing to a reporter. Here the "pull" comes in!

Remember that, to do really good work in his line, the critic must keep himself fresh in quite a different sense from many other people who try to make a living out of quill-driving. He must keep his receptivity fresh just as the professional wine-taster must keep his taste. And the wine-taster does not have to swallow the wine he tastes; he is even forbidden to by

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his employers, for he can keep his taste fresh only on condition of not swallowing it. The critic has to absorb what he hears or sees; for that is the only way he can "taste" it, the indispensable condition of his being able to pass judgment upon it. He must not only hear, but listen; not only see, but look. This is work, and hard work; especially when he has to listen to and look at what he wishes neither to see nor hear.

It is this work, combined with a fully realizing sense of the futility of much of it, that wears out and clogs the critic's artistic receptive faculty and spoils his good humor. Perhaps the critic who habitually lets a little of his ill humor out — and is hence generally rated as "spiteful" — is, upon the whole, a safer man to have to do with than he who does his best to appear good-natured. For in the latter ill humor accumulates and goes on accumulating, until at last comes "the grain of sand that overturns the chariot," some niminy-piminy little circumstance which fires all this accumulated mass of explosive material in him, and he bursts forth in a way that seems perfectly uncalled for and is really quite unjust. No one but the critic himself knows what this accumulation of dumb wrath grows to, by the end of a long and hard season. How he would rejoice to "stamp with both feet upon that heap of screech-owls' and turkeys' eggs!"

The remedy? That I know not! I only know how things are done in France — that is, in Paris. There the relations between show-business and press are fundamentally different; there is no "pull" whatever — or, if

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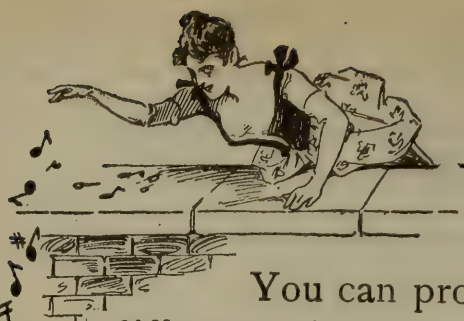

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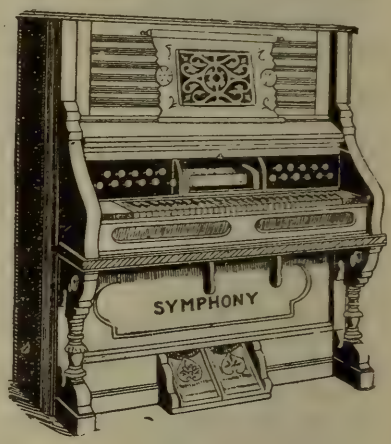

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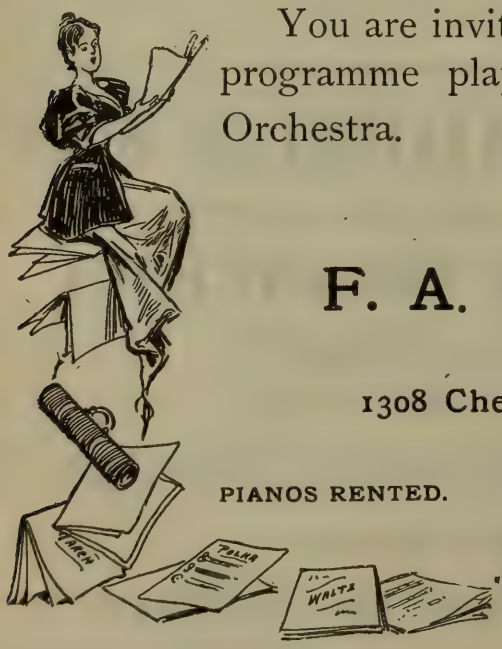

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any, it is the other way! The announcements of musical or dramatic performances do not go into the daily and weekly papers — certainly not into the principal ones — as paid advertisements, but simply as "news." They are of the most concise description, and are not paid for by the "show" managers at all, but published gratis by the paper for the benefit of its readers — that is, as "news." Now, if the manager does not pay for his advertisement, his "pull" on the paper vanishes at once. Note, too, that the paper will not accept nor publish a paid advertisement of a "show." So, as the news-announcement of his "show" is of the most laconic sort, without job-type or any faintest suggestion of puffery, the manager's only possible hope of anything of the nature of an advertisement is in the critic's *compte rendu* or *feuilleton*,— which the paper is in no wise bound to give him unless it sees fit. And the managers having no sort of "pull" on the paper leaves the latter free to publish its notice of the "show" — if at all — when it pleases. The general rule in Paris is that dramatic and musical *feuilletons* appear only once a week, on Sunday.* If the "show" is of such importance as to be considered a legitimate object of popular interest or curiosity, a "report" — *compte rendu* — of it is published in the next day's paper. But this report seldom contains anything of the critical sort, and is generally not written by the regular critic of the paper; he waits for the following Sunday to criticise the "show" in his weekly *feuilleton.*

* As Paris daily papers are commonly dated a day ahead, these Sunday issues containing the dramatic and musical *feuilletons* are dated Monday; hence the common term of *lundiste*, or "Monday-man," applied to critics in France.

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The advantage of this plan is, not only that the show-business has no "pull" whatever on the press, but that the critic can take his time about writing his articles, can go two or three times to very important "shows" that have a run, before writing about them, and is absolutely free to use his own judgment about what "shows" it is worth his while to go to at all. As for taking his time, the Paris critic can even skip a Sunday — if the "show" comes too late in the week for him — and wait till the Sunday after. A critic, so situated, feels that he is working in the best conditions for doing good work; he can keep his freshness and his good humor. Shall we ever have such conditions in this country?

What is One to Believe?

One would think that, if any questions relating to the fine arts could be definitely settled, once for all, they would be those which are of a purely scientific nature. The art of music, for instance, is in some respects so intimately connected with physical science that one would think some ques-

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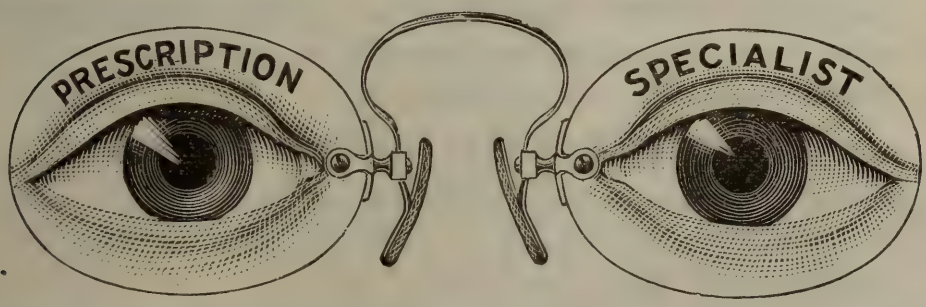
tions regarding it must be capable of a purely scientific solution. Yet there are some such questions concerning the true answer to which the world at large is still considerably in doubt. They have in no wise to do with matters of opinion or feeling, but solely and simply with matters of fact. They are questions to be answered by the scientist far more than by the musician. And yet the answers to them have come in no very authoritative way, certainly not in a way to gain universal acceptance.

Take, for example, the old question of the quality of tone of the "natural" brass instruments,—horns and trumpets,—compared with that of the more modern valve-instruments. When the valves were first introduced, the general opinion of musicians was that the new valve-horns and valve-trumpets had not as fine a tone as the older plain horns and plain trumpets. Of course the question, so put, was incapable of a purely scientific solution; for "fineness" or "purity" of tone is a matter of opinion and taste, not a matter of fact. But the question whether the tone of the valve-instruments was in any way or degree *different* from that of the plain, "natural" instruments, was one of fact, and should hence have been capable of a scientific solution. One of the earliest evidences of a musician differing with the generally accepted view—that there was a difference in tone-quality between the two classes of instruments—is probably to be found in Berlioz's letter from Berlin to Mlle Louise Bertin (published in his *Mémoires*).* Here Berlioz writes as follows:—

The horns are very fine and are all with cylinders,† to the great regret of Meyerbeer,

* Written, according to Berlioz himself, in 1841–42; according to Edmond Hippeau, in 1843.
† That is, with valves. Whether the valves are worked by a mechanism of cylinders or of pistons is unimportant.

FRANK MÜLLER,



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who sticks to the opinion I also held not long ago regarding this new mechanism. Many composers show themselves hostile to the horn with cylinders, because they think that its timbre is no longer the same as that of the plain horn. I have made the experiment several times, listening alternately to the open notes of a plain horn and to those of a chromatic horn (with cylinders), and I own that it was impossible for me to detect the slightest difference of timbre or sonority. . . . . .

. . . . . .

The same prejudice fought for some time against the use of trumpets with cylinders, now general in Germany, but yet with less violence than it had brought to bear upon that of the new horns. . . . People confined themselves to saying that the trumpet lost much of its brilliancy through the mechanism of cylinders. Now, if it takes a finer ear than mine to detect any difference between the two instruments, it will be agreed, I hope, that the inconvenience resulting from this difference for the trumpet with cylinders is not comparable to the advantage this mechanism gives it of being able to play a whole chromatic scale of two octaves and a half without difficulty and without the least inequality of tone.

Mahillon, the noted instrument maker in Brussels, declares distinctly, in his treatise on the subject, that the difference of tone between the open notes on plain and valve-instruments is purely imaginary. He shows that there is no scientific reason for there being any difference, and asserts that, when it came to a practical test, none has ever been detected.* He even goes farther and asserts distinctly that the material of which the instrument is made has no influence whatever upon the quality of tone. He

* That there may be at least a theoretical difference of tone between the open notes and the valve-notes of one and the same valve-instrument, is quite possible. This is especially possible in horns and bugles — which have conical tubes; less so in trumpets and trombones, the tubes of which are cylindrical throughout two-thirds of their length. The additional tubes, thrown open by the valves, are necessarily cylindrical, because they have to be tuned by slides; and no such slides can possibly be adjusted to a conical tube. Now, it is quite conceivable that a tube which is conical throughout should produce a different quality of tone from one which is partly conical and partly cylindrical. Whether this theoretical difference is sufficiently marked to be detected by the ear, is another matter.

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backs up this assertion with a detailed report of careful experiments made in the presence — but out of the sight — of experts; trumpets of exactly the same build and pitch, some made of brass, others of German-silver, wood, and even glass, were played alternately behind a screen; Mahillon says that in no single instance could any of the listeners detect the slightest difference of tone between any of the instruments so played.

Now, it seems as if Berlioz's testimony in one case, and Mahillon's in both, ought to be conclusive. Yet there are countless musicians to-day who persist in affirming that the tone of plain brass instruments is "superior" to that of valve-instruments, and that the material of which an instrument is made has a marked influence upon its quality of tone.

And who shall blame them? Mahillon's authority is by no means incontestible. For here is another statement he makes deliberately and insists upon with no little pertinacity. He asserts that, if a brass instrument is properly constructed, it is physically impossible to play any of its open notes out of tune; *per contra*, that, if its construction is faulty it is physically impossible for the player to cure the deviation from true pitch of such of its open notes as are out of tune. This is tantamount to saying that the player's embouchure gives him no command whatever over the trueness or falseness of pitch of the nôtes he produces; that, if the note produced by a combination of two or three valves is naturally false,— which it is,— the player is impotent to cure that falseness by his embouchure.

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Mahillon goes on to say that every player on brass instruments will tell you that this is untrue; but that it is true, for all that! He tries to prove it scientifically. He argues that all the open notes above the fundamental correspond to quite exact aliquot parts of the length of the tube of the instrument, and that consequently the said open notes must always be exactly true, as the exact aliquot subdivision of the column of air enclosed in the tube is the only one physically possible. A false open note must be the result of some inaccuracy or irregularity in the bore of the tube itself.

Now, this looks all very logical and irrefragable. But Mahillon seems to forget that this theoretical argument applies quite as well to all sonorous tubes whatever as it does to those of brass instruments. It applies, for instance, to a flue-pipe in an organ. Now, it is an undisputed fact that a flue pipe may be so over-blown as very distinctly to sharp its pitch. Any one can try the experiment for himself. Take a small organ-pipe — not too large to be easily made to speak by the human lungs — and blow into it until it sounds; then blow harder, and you will soon find the pitch rise quite recognizably. If the pipe is small enough, you may make it jump to the octave, or even the 12th, of its fundamental; and the pitch of either of these overtones may be sharped by blowing just a little harder. This shows conclusively enough that slight variations in pitch can be produced with one and the same tube; therefore the trueness or falseness of an over-

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tone (open note) does not depend upon the construction of the tube alone, but may depend upon some other condition. And, if this is true of the flue-pipe of an organ, why may it not also be true of the tube of a brass instrument? I do not mean to say that it necessarily must be true,—for it is known that some sonorous tubes behave very differently according to the mechanical means by which the column of air enclosed in them is set in vibration,* but that it may be true; that is, that Mahillon's theoretical argument is not in itself conclusive.

If his theoretical argument is assailable, may not the statement it is brought forward to support be assailable also?—especially as it is contrary to the experience of all players on brass instruments. In instruments built on the three-valve system—trumpets, cornets, horns, &c.,—those notes of the scale which are produced by the simultaneous use of two, and most especially three, valves are naturally sharp of the true pitch. This defect is partly obviated practically by tuning all the valves just a little flat of the true pitch, so that the notes resulting from the combined use of two or all three of them may not be unmanageably sharp. But what a terrible instrument that would be, on which all the notes produced by the use of a single valve were irremediably flat! The fact—as reported by the best players—is that each valve is tuned just flat enough to make it possible for the player to counteract its falseness and bring the pitch up by his embouchure, by

* A cylindrical tube worked by a single reed (like that of the clarinet), for instance, behaves like a stopped tube; you can only get the odd overtones from it. But a cylindrical tube blown by some other means acts like an open tube, and will give out all the overtones.

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the action of his lips; and each valve is tuned just flat enough to insure the note resulting from the combined use of all three being not too sharp for the player to make true by the same means. The physical possibility of this is just what Mahillon denies; yet all players affirm it!

What is one to believe?

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"Rid thy soul of all reverence for a signature," preacheth the man of progress. "Beethoven was not impeccable, and Bach himself nodded at times. Let not a great name impose upon thee; a signature is but a fetich, fit only for idolatry, not true worship." Ay, my good friend; yet, upon the whole, has not Beethoven earned the right to having his signature revered? And, when Bach nods, were it not best for us reverently to respect his nap? — Fungolfactor Scriblerus, *De Veneratione.*

Has the artistic sense of the world been undergoing a process of toughening, or of refining? We now delight in things which would have set people's teeth on edge in the consulship of Plancus; yet we have learnt to perceive organic constitution and beauty where our fathers would have

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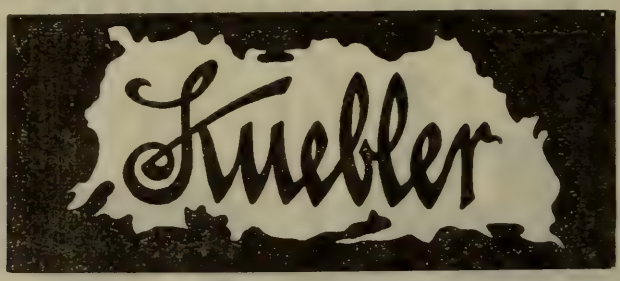

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descried mere chaos. May be, our artistic sense is, after all, neither finer nor tougher than theirs. All new wine is tart, and mellows only with age; new art has a rasp to it, and time alone can make it fit for our use. As we are to our fathers, so were they to theirs.— DIOGENE CAVAFIASCHETTO, *Paralipomena.*

"*Jenseits von Gut und Böse,*" says Nietzsche, "on the other side of Good and Evil." And moralists frown, or laugh sardonically, according to their temper. But has not the world already gone far toward practically accepting Nietzsche's idea? Does not society often accept genius as an all-sufficient passport, even without the visa of good morals? — HANS SCHWARTEMAG, *Die schönen Künste ethisch betrachtet.*

"*Umwerthung der Werthe,*" cries Nietzsche again, "transvaluation of values." But why cry so loud for what will and must come of itself? Meseems the works of any great composer you please, and their fate in the world of art, furnish a tolerable practical illustration of the inevitableness of such a transvaluation.— HANS SCHWARTEMAG, *Die schönen Künste ethisch betrachtet.*

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What a wondrous thing a child's power of observation is! How keen, and how unprejudiced! It knows nothing of "values," but picks out details in an object with no regard for their importance or insignificance. A little boy of six once noticed that there were three different kinds of trombones in a certain orchestra: one played with a handle, another played without a handle, and a third made, not of brass, but of copper. Can it be that the Italians had preserved something of their infancy, when they called Beethoven's symphonies "*musica di chiesa*"?—DIOGENES SPATZ, *Ueber Kunst und Dummheit.*

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The first movement, Marche: *Allegretto moderato* in C minor (4-4 time), is entitled "*Trompette et Tambour* (Trumpeter and Drummer)." It presents the gradual *crescendo* and then *decrescendo* development of a dainty march-theme, interspersed with brisk trumpet-calls, while the snare-drum is heard keeping up its regular ran-tan in the distance. This movement is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, triangle, snare-drum, cymbals, and the usual strings.

The second movement, Berceuse: *Andantino quasi andante* in B major

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(6-8 time), is entitled "*La Poupée* (The Doll)." In it a simple little melody is developed, now in the muted violins, now in this or that wooden wind instrument, over a gently rocking figure in the muted 'celli. The movement is short and perfectly free in form. It is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, and the usual strings.

The third movement, Impromptu: *Allegro vivo* in A minor (2-4 time), is entitled "*La Toupie* (The Top)." Against a persistent buzzing of the violas, a bright little dance-tune is played, now by the wood-wind, now by the strings *pizzicati.* The music is picturesquely suggestive, and it is not hard to follow the first brisk whizz of the string, as the top is set a-going, the top's gradually settling down to its droning hum, its skimming over the floor to a wobbling death. Then it is wound up again, and the spinning is repeated. This movement is scored for the same orchestra as the preceding one, with the addition of 2 trumpets and 1 pair of kettle-drums.

The fourth movement, Duo: *Andantino* in B-flat major (2-4 time), is entitled "*Petit mari, petite femme* (Little Husband, Little Wife)." It is a tender little duet between the first violins and the 'celli, to a plain harmonic accompaniment in the other strings. It is scored for strings only.

The fifth movement, Galop: *Presto* in A major (2-4 time), is entitled "*Le Bal* (The Ball)." It is a rushing galop on a dainty theme, worked up with great spirit and dash. It is scored for the same orchestra as the third movement.

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FELIX MENDELSSOHN-BARTHOLDY.

The title of *Scotch* Symphony was applied to the work by the composer himself. It was one of the compositions in which Mendelssohn recorded the impressions of his trip to Scotland in 1829. Other works resulting from the same trip were the *Hebrides* overture ("Fingal's Cave"), opus 26, the pianoforte fantasia in F-sharp minor, opus 28 (originally entitled "Sonate écossaise"), the pianoforte fantasia in A minor, opus 16, No. 1, and the two-part song, "O wert thou in the cauld blast."

The theme of the opening *Andante* of the symphony dates from Mendelssohn's visit to Holyrood on the evening of July 20, 1829, when he wrote it down as a sketch. The plan of the symphony was drawn up during his trip to Italy in 1831, and the work begun before his return to Germany. Then it was laid aside for a while, and the score not finished till January 20, 1842. It was first given at the Gewandhaus in Leipzig on March 3, 1842, and repeated at the next-following concert. Mendelssohn brought it to England next, and conducted it at the Philharmonic Concert on June 13, 1842, after which performance he obtained permission to dedicate it to Queen Victoria. According to Prof. Macfarren, the passage for flutes, bas-

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soons, and horns (ten measures, reproducing the theme of the introductory *Andante*), connecting the first movement with the Scherzo, was added by Mendelssohn after one of the rehearsals of the London Philharmonic Society (under Sterndale Bennett), and copied into the Leipzig parts by Goodwin, the copyist. The score was published by Breitkopf & Härtel of Leipzig, in March, 1851.

The several movements of this symphony are not separated by the usual waits, but the whole work is to be played consecutively, without stops.

The first movement opens with a slow introduction, *Andante con moto* in A minor (3-4 time), the theme of which is first given out in full harmony by the wind instruments and violas, the 'celli and double-basses soon coming in to add weight to the bass. Then follow some preluding, recitative-like phrases in all the violins in unison, which soon resolve themselves into a running counter-subject against developments on the principal theme.

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The main body of the movement, *Allegro un poco agitato* in A minor (6-8 time), begins immediately with the exposition of the first theme in the strings, the melody of the first violins being doubled in the lower octave by the first clarinet. The theme is of the melodious, essentially Mendelssohnian *Lied ohne Worte* character; it is developed at considerable length, and leads to a first subsidiary, *Assai animato*, for the full orchestra, still in the tonic. This subsidiary is brilliantly developed, with occasional returns of the principal figure of the first theme in the dominant (E minor); this figure is treated much after the manner of actual working-out, and gives rise to melodic developments that assume something of the character of a second theme. A strong climax for the full orchestra is followed by the conclusion-theme, still in E minor, the violins playing in octaves, the flutes, oboes, and clarinets in 3rds and 6ths, over harmony in the rest of the orchestra.* The first part of the movement closes softly in the dominant. It is repeated.

The free fantasia begins with some impressive modulating passage-work

* I am fully aware that this analysis is not the most obvious one. What I have called the second theme might very well be taken as merely a series of episodic developments on the first. From this point of view, what I have called the conclusion-theme would be really the second theme, and there would be no conclusion-theme at all. But I prefer my analysis, notwithstanding: I am led to this by the fact of the "episodic melodic developments" above alluded to being in the key of the dominant — the natural key for a second theme — and also by the peculiar character of what I call the conclusion-theme. It *sounds* like a conclusion-theme, and like nothing else.

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on the first theme; then it and the second theme are elaborately worked out together, to be followed by developments on the first subsidiary and the conclusion-theme. Toward the end a slow, dreamy *cantilena* in the 'celli (based on allusions to the first theme) leads over to the beginning of the third part of the movement. The free fantasia is, upon the whole, short. Neither is it by any means so elaborate contrapuntally as the one in the first movement of the "Italian" symphony.

The third part begins regularly with the return of the first theme in the tonic, given out as before by the strings and clarinet. Now, however, the 'celli keep up their dreamy *cantilena* (heard toward the end of the free fantasia) as a counter-theme. The development goes on almost exactly as in the first part, save for the omission of the subsidiary, and the second and conclusion-themes being now in the tonic.

The coda begins much as the free fantasia did, but leads through a thunderstorm passage to a brilliant return of the first subsidiary, *fortissimo* in the full orchestra. A diminishing passage of descending octaves in the flutes, clarinets, and bassoons leads to a brief return of the theme of the introductory *Andante* in the wind instruments and violas. This closes the movement.

The second movement, *Vivace non troppo* in F major (2-4 time), takes the place of the Scherzo, although not marked as such in the score. After some opening calls on the wood-wind and brass, the clarinet plays

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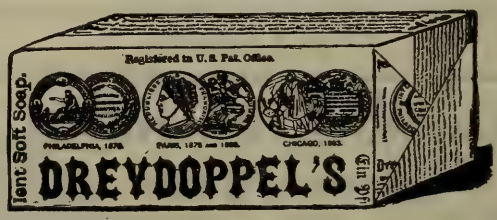
a lively Scottish dance-tune against an accompaniment of repeated *staccato* sixteenth-notes in the strings. This bewitching little tune is developed at some length, and with enormous brilliancy, by fuller and fuller orchestra; it is followed by a dainty *staccato* second theme in the strings, and this by a joyous conclusion-passage. The whole movement consists in the elaborate free working-out of these themes. It is one of the most perfect and original Mendelssohn ever wrote; a gem in its way.

The third movement, *Adagio* in A major (2-4 time), consists in the free development of a slow *cantilena* in alternation with a sterner, march-like second theme. At every return of the principal theme the accompaniment is more varied and elaborate. The form is very like that application of the "theme and variations" principle to the slow aria form which we find in some of Beethoven's slow movements,—in the pianoforte *Andante favori* in F, or the *Andante* of the C minor symphony.*

The fourth movement, *Allegro vivacissimo* in A minor (2-2 time), begins immediately with a brisk, breezy theme of recognizably Scotch character, given out by the violins in 3rds and 6ths against repeated *staccato* chords in the violas, bassoons, and horns. This theme is then taken up by the wind, and briefly developed — almost worked-out — to lead up to a more strenuous subsidiary passage in the full orchestra. It is followed by a melodious second theme in E minor, given out by the higher wood-wind over a tremulous organ point in the first violins; this is worked up in alter-

* It has been noted, in the principal theme of this movement, how Mendelssohn has, for once, run counter to the old melodic rule propounded by teachers of composition, which runs: "Avoid upward skips of a major 7th in a slow melody." The ground for the rule is that such a melodic progression almost inevitably savors of rather vulgar sentimentality. Mendelssohn here makes the progression (from A-natural to G-sharp) fearlessly and repeatedly in his principal theme. Whether or not he has cured it of its inherent "vulgarity," the listener had best judge for himself.

This is the 

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nation with a brilliant second subsidiary (coming at first in C major), based upon the same general melodic and rhythmic idea. Then follows a long and elaborate working-out of all this thematic material, after the fashion of a free fantasia — far longer than the one in the first movement. The movement would be quite in the sonata-form, were it not that, after the free fantasia, the composer entirely omits the third part, and substitutes for it a free coda on a new theme, *Allegro maestoso assai* in A major (6-8 time). This new theme, of stately, march-like character, is simply developed by the full orchesıra as a closing apotheosis. This whole last movement of the symphony has sometimes been called "The Gathering of the Clans."

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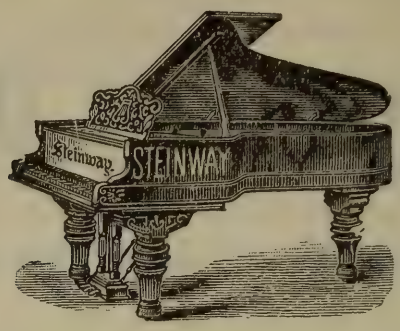

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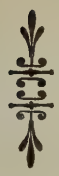

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Wolfgang Amadeus Mozart – Symphony in G minor (Koechel, 550

I.	Allegro molto (G minor)	4-4
II.	Andante (E-flat major)	6-8
III.	Menuetto: Allegro (G minor)	3-4
	Trio (G major)	3-4
IV.	Finale: Allegro assai (G minor)	4-4

George Frideric Handel – Air, "Ombra mai fu," from "Xerxes"

Karl Maria von Weber – – – – Overture to "Oberon"

Intermission.

Georges Bizet – – Entr'actes and Ballet Music from "Carmen"

Karl Maria von Weber – – – – Aria from "Freischütz"

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This symphony was written in 1788. The first movement, *Allegro molto* in G minor (4-4 time), opens immediately with the exposition of the first theme in the strings; the melody is sung by the first and second violins in octaves over a simple, but strongly rhythmic, accompaniment in the violas and basses.* This theme is the regulation sixteen measures long, and ends by half-cadence on the dominant. Four measures of conclusion, also ending on the dominant, are added in the full orchestra. Then the first eight measures of the theme are repeated by the strings, with sustained harmonies in the oboes and bassoons, with the difference, however, that, whereas it remained steadily in G minor in its first exposition, it now makes a wonderously beautiful modulation to B-flat major. It is immediately followed by the first subsidiary in this key: sixteen measures of passage-work

* An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's *Pastoral* symphony, as only he could play it. It should be remembered that the *Pastoral*, though homely enough in its thematic material, and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the pianoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the greenroom and said: "You are a perfect magician! Think of playing literally everything in that second movement, and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor symphony, simple as they are." Liszt thought a moment, and then said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it."

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for the full orchestra, also ending by half-cadence on the dominant (F major chord). Next follows the second theme, in the relative B-flat major, a chromatic, sighing motive, given out by the strings and wood-wind, and developed for twenty-three measures, closing with a definite authentic cadence in B-flat major. A short second subsidiary leads over to some contrapuntal work on the initial figure of the first theme, against a new counter-figure, which here comes in as a conclusion-theme, the first part of the movement closing in B-flat major with the characteristically Mozartean winding-up passage for full orchestra, something like the *tutti* of a concerto. This first part is then repeated.

The free fantasia begins with the first theme, now in F-sharp minor, but developed on a new plan, with frequent modulations. The working-out soon begins in earnest, and is carried forward with great contrapuntal elaboration, and at greater length than is usual with Mozart.

The third part of the movement is quite regular. The most noticeable variations from the form of the first part being that, where the first theme modulates from G minor to the relative B-flat major (on its second repetition) in the first part, it now modulates to E-flat major (sixth degree of the principal key), and that the first subsidiary, entering in this key, is far more extendedly developed than in the first part, even to the point of imitative contrapuntal working-out, the development ending by half-cadence on the dominant of the principal key (G minor). From this point on, the movement keeps steadily in the tonic key, the presentation and development of second theme, second subsidiary, and conclusion-period being virtually the same as in the first part. A very short coda, beginning with the second subsidiary, and then bringing in some play on the initial figure of the first theme in four-part canon, brings the movement to a close.

The second movement, *Andante* in E-flat major (6-8 time), is also in the sonata-form. It begins with the presentation and development of the first theme, the construction of which is peculiar. It is given out for the most

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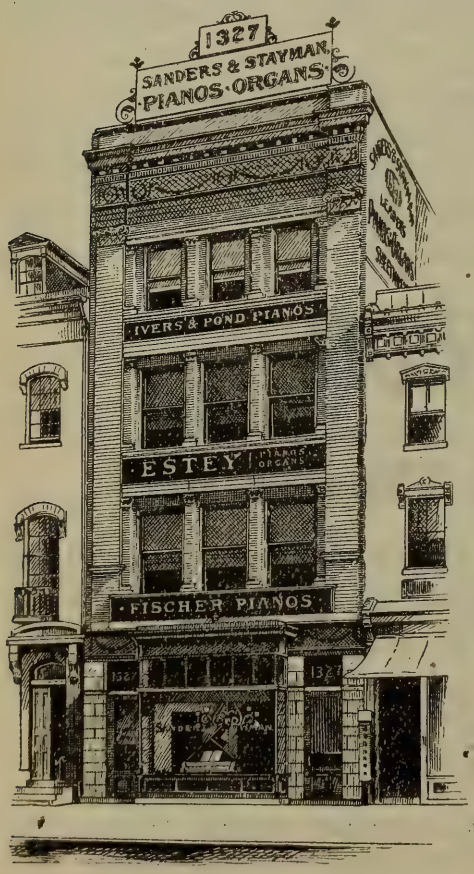
part by the strings, the horns forming a background of richer tone-color. The thesis of the melody comes first in the 'celli and double-basses, the phrase ending in the violins; then comes the antithesis, a sighing figure in the violins in octaves, closing with a little descending chromatic passage in 3rds. Thesis and antithesis are now repeated, but in a considerably altered shape. The thesis now comes in the first violins, but with the eighth-notes in its original shape now lengthened to dotted quarter-notes; the antithesis comes in the 'celli and double-basses, against a new counter-figure in the violins in octaves. Then comes a conclusion-period of three measures, with the melody in the wood-wind over, a little fluttering accompaniment in the strings. The second theme follows, in the dominant (B-flat major); it consists mostly of passage-work, in which we find that the little fluttering figure of the accompaniment of the concluding period of the first theme now assumes a marked thematic importance.* A more melodious conclusion-theme follows (in B-flat major), and closes the first part of the movement. Even here the little fluttering figure is not quite absent.

The free fantasia is short, and consists of imitative passage-work on the second theme, rather than of working-out, properly so-called.

The third part of the movement stands in regular relations to the first, saving that the development of the first theme is somewhat more extended.

* It is to be noted that when the classic masters applied the sonata-form to a quick movement (that is, in its regular application in first movements of symphonies or sonatas), the second theme is usually of a more *cantabile* character than the first. In slow movements, however, we often find this reversed; the first theme being a melodious *cantilena*, and the second partaking more of the nature of quasi-contrapuntal passage-work. This is the case in the present *Andante*.



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The third movement, Menuetto: *Allegro* in G minor (3-4 time), is strictly regular in form, if rather stern and elaborately contrapuntal in character. The trio (in G major) is in strong contrast to this, being light, simple, and almost waltz-like.

The fourth movement, Finale: *Allegro assai* in G minor (4-4 time), is, like the first and second, in the sonata-form. It begins with the exposition of the first theme, a theme so regular in its dance-like cut (thesis and antithesis being each eight measures long, and each repeated) that it seems as if it were to be made the motive of a rondo.* It is immediately followed by a first subsidiary, which is developed at great length in rushing contrapuntal passage-work, beginning in the tonic (G minor) and ending by half-cadence on the dominant of the relative B-flat major. A more *cantabile* second theme follows (in B-flat major), and is developed at first by the strings, then by the wood-wind; it leads to some strong passage-work on a figure taken from the first theme, which, though having apparently all the character of a second subsidiary, really takes the place of a conclusion-theme, and closes the first part of the movement, which is then repeated. This first part ends in the relative B-flat major.

The free fantasia, which is pretty long, is devoted entirely to an elaborate working-out of the first theme in imitative counterpoint. The third part of the movement is little, if anything, more than a repetition of the first save that the second theme and what follows it are in the tonic G minor — not G major, as might have been expected from the second theme's coming in B-flat major in the first part.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, and the usual strings. It long disputed the claim to being the "model symphony" with Beethoven's second, in D major.

*Commentators have noticed the coincidence that the first seven notes of the theme of the scherzo in Beethoven's C minor symphony are (allowance being made for difference of key) identical with the corresponding notes of this theme; but the rhythm is so totally different that no similarity between the two themes can be detected by the ear.

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What is One to Believe?

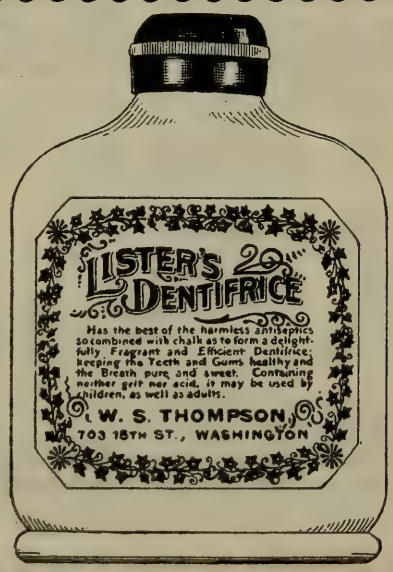
One would think that, if any questions relating to the fine arts could be definitely settled, once for all, they would be those which are of a purely scientific nature. The art of music, for instance, is in some respects so intimately connected with physical science that one would think some questions regarding it must be capable of a purely scientific solution. Yet there are some such questions concerning the true answer to which the world at large is still considerably in doubt. They have in no wise to do with matters of opinion or feeling, but solely and simply with matters of fact. They are questions to be answered by the scientist far more than by the musician. And yet the answers to them have come in no very authoritative way, certainly not in a way to gain universal acceptance.

Take, for example, the old question of the quality of tone of the "natural" brass instruments,—horns and trumpets,—compared with that of the more modern valve-instruments. When the valves were first introduced, the general opinion of musicians was that the new valve-horns and valve-trumpets had not as fine a tone as the older plain horns and plain trumpets. Of course the question, so put, was incapable of a purely scientific solution; for "fineness" or "purity" of tone is a matter of opinion and taste, not a matter of fact. But the question whether the tone of the valve-instruments was in any way or degree *different* from that of the plain, "natural" instruments, was one of fact, and should hence have been capable of a scientific solution. One of the earliest evidences of a musician differing with the generally accepted view—that there was a difference in tone-quality between the two classes of instruments—is probably to be found in Berlioz's letter from Berlin to Mlle Louise Bertin (published in his *Mémoires*).* Here Berlioz writes as follows:—

The horns are very fine and are all with cylinders,† to the great regret of Meyerbeer,

* Written, according to Berlioz himself, in 1841–42; according to Edmond Hippeau, in 1843.

† That is, with valves. Whether the valves are worked by a mechanism of cylinders or of pistons is unimportant.



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who sticks to the opinion I also held not long ago regarding this new mechanism. Many composers show themselves hostile to the horn with cylinders, because they think that its timbre is no longer the same as that of the plain horn. I have made the experiment several times, listening alternately to the open notes of a plain horn and to those of a chromatic horn (with cylinders), and I own that it was impossible for me to detect the slightest difference of timbre or sonority. . . . . .

. . . . . .

The same prejudice fought for some time against the use of trumpets with cylinders, now general in Germany, but yet with less violence than it had brought to bear upon that of the new horns. . . . People confined themselves to saying that the trumpet lost much of its brilliancy through the mechanism of cylinders. Now, if it takes a finer ear than mine to detect any difference between the two instruments, it will be agreed, I hope, that the inconvenience resulting from this difference for the trumpet with cylinders is not comparable to the advantage this mechanism gives it of being able to play a whole chromatic scale of two octaves and a half without difficulty and without the least inequality of tone.

Mahillon, the noted instrument maker in Brussels, declares distinctly, in his treatise on the subject, that the difference of tone between the open notes on plain and valve-instruments is purely imaginary. He shows that there is no scientific reason for there being any difference, and asserts that, when it came to a practical test, none has ever been detected.* He even goes farther and asserts distinctly that the material of which the instrument is made has no influence whatever upon the quality of tone. He backs up this assertion with a detailed report of careful experiments made in the presence — but out of the sight — of experts; trumpets of exactly the same build and pitch, some made of brass, others of German-silver, wood, and even glass, were played alternately behind a screen; Mahillon says that in no single instance could any of the listeners detect the slightest difference of tone between any of the instruments so played.

Now, it seems as if Berlioz's testimony in one case, and Mahillon's in both, ought to be conclusive. Yet there are countless musicians to-day

* That there may be at least a theoretical difference of tone between the open notes and the valve-notes of one and the same valve-instrument, is quite possible. This is especially possible in horns and bugles — which have conical tubes; less so in trumpets and trombones, the tubes of which are cylindrical throughout two-thirds of their length. The additional tubes, thrown open by the valves, are necessarily cylindrical, because they have to be tuned by slides; and no such slides can possibly be adjusted to a conical tube. Now, it is quite conceivable that a tube which is conical throughout should produce a different quality of tone from one which is partly conical and partly cylindrical. Whether this theoretical difference is sufficiently marked to be detected by the ear, is another matter.

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who persist in affirming that the tone of plain brass instruments is "superior" to that of valve-instruments, and that the material of which an instrument is made has a marked influence upon its quality of tone.

And who shall blame them? Mahillon's authority is by no means incontestible. For here is another statement he makes deliberately and insists upon with no little pertinacity. He asserts that, if a brass instrument is properly constructed, it is physically impossible to play any of its open notes out of tune; *per contra*, that, if its construction is faulty it is physically impossible for the player to cure the deviation from true pitch of such of its open notes as are out of tune. This is tantamount to saying that the player's embouchure gives him no command whatever over the trueness or falseness of pitch of the notes he produces; that, if the note produced by a combination of two or three valves is naturally false,—which it is,—the player is impotent to cure that falseness by his embouchure.

Mahillon goes on to say that every player on brass instruments will tell you that this is untrue; but that it is true, for all that! He tries to prove it scientifically. He argues that all the open notes above the fundamental correspond to quite exact aliquot parts of the length of the tube of the instrument, and that consequently the said open notes must always be exactly true, as the exact aliquot subdivision of the column of air enclosed in the tube is the only one physically possible. A false open note must be the result of some inaccuracy or irregularity in the bore of the tube itself.

Now, this looks all very logical and irrefragable. But Mahillon seems to forget that this theoretical argument applies quite as well to all sonorous tubes whatever as it does to those of brass instruments. It applies, for instance, to a flue-pipe in an organ. Now, it is an undisputed fact that a flue-pipe may be so over-blown as very distinctly to sharp its pitch. Any one can try the experiment for himself. Take a small organ-pipe—not too large to be easily made to speak by the human lungs—and blow into it until it sounds; then blow harder, and you will soon find the pitch rise quite recognizably. If the pipe is small enough, you may make it jump to the octave, or even the 12th, of its fundamental; and the pitch of either of these overtones may be sharped by blowing just a little harder. This shows conclusively enough that slight variations in pitch can be produced

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with one and the same tube; therefore the trueness or falseness of an overtone (open note) does not depend upon the construction of the tube alone, but may depend upon some other condition. And, if this is true of the flue-pipe of an organ, why may it not also be true of the tube of a brass instrument? I do not mean to say that it necessarily must be true,—for it is known that some sonorous tubes behave very differently according to the mechanical means by which the column of air enclosed in them is set in vibration,* but that it may be true; that is, that Mahillon's theoretical argument is not in itself conclusive.

If his theoretical argument is assailable, may not the statement it is brought forward to support be assailable also?—especially as it is contrary to the experience of all players on brass instruments. In instruments built on the three-valve system—trumpets, cornets, horns, &c.,—those notes of the scale which are produced by the simultaneous use of two, and most especially three, valves are naturally sharp of the true pitch. This defect is partly obviated practically by tuning all the valves just a little flat of the true pitch, so that the notes resulting from the combined use of two or all three of them may not be unmanageably sharp. But what a terrible instrument that would be, on which all the notes produced by the use of a single valve were irremediably flat! The fact—as reported by the best players—is that each valve is tuned just flat enough to make it possible for the player to counteract its falseness and bring the pitch up by his embouchure, by the action of his lips; and each valve is tuned just flat enough to insure the note resulting from the combined use of all three being not too sharp for the player to make true by the same means. The physical possibility of this is just what Mahillon denies; yet all players affirm it!

What is one to believe?

OVERTURE TO "OBERON," IN D MAJOR . . KARL MARIA VON WEBER.

Oberon; or, The Elf-king's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was brought out at Covent Garden in London on April 12, 1826. It is well to remem-

* A cylindrical tube worked by a single reed (like that of the clarinet), for instance, behaves like a stopped tube; you can only get the odd overtones from it. But a cylindrical tube blown by some other means acts like an open tube, and will give out all the overtones.

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ber that the original text was in English, and that the opera was first given in English. It was written in 1825–26, and was Weber's last opera. The libretto is founded upon Villeneuve's romance, *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem, *Oberon*.

The overture opens with a slow introduction, *Adagio sostenuto* in D major (4-4 time), full of suggestions of the fairy character of the work. A soft, slow call on Oberon's magic horn is twice answered by a sigh in the muted strings: slow, melodious phrases in the strings alternate with a light, tripping, fairy-like figure in the flutes and clarinets; then the trumpets, horns, and bassoons softly give out a march-like phrase, twice responded to by a delicate dancing figure in the strings. A tender love-melody in the violas and 'celli in unison, accompanied in three-part harmony by the clarinets and double-basses, leads to a soft, dreamy passage in the strings, followed by a tremendous crash of the whole orchestra on the chord of the dominant. This ends the introduction.

The main body of the overture, *Allegro con fuoco* in D major (4-4 time), begins with a furious *crescendo* rush of the strings which forms part of the first theme; it is one of the most brilliant beginnings of an *allegro* movement in all orchestral music. This tumultuous theme, which is developed at some length, is followed by a first subsidiary of almost equally brilliant character. Oberon's horn soon repeats its soft call, again answered by the light fairy figure, first in the violins and violas, then in the flutes and clarinets. A hushed chord of the dominant 7th in the key of A major (dominant of the principal key) leads to the entrance of the second theme, a tender *cantilena* taken from Huon's grand air in the first act, now sung by the clarinet and repeated by the first violins, over a quiet accompaniment in plain harmony in the other strings. The brilliant, joyous conclusion-theme — taken from the peroration of Rezia's grand scena, "Ocean, thou mighty monster," — comes in with great effect in the violins, the rhythm of the accompaniment growing more lively as it goes on. One may suspect that, in writing the short chromatic *crescendo* figures (*quasi sforzando*) that lead to the repetition of this theme, Weber had an eye to the long-famous *sforzando* of the string-players in English orchestras. The first part of the movement ends softly with a half-cadence in A major.

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The free fantasia begins with some passage-work on the first theme; but the working-out soon comes in earnest, taking the form of some fugato developments on a wholly new theme against a running contrapuntal counter-theme in the strings; then the second theme is taken up in its turn, and worked up in combination with the first subsidiary with great effect, if without much real elaboration.

The third part of the movement presents the usual counterpart of the first, save that the second theme is omitted; the conclusion-theme is worked up with astounding brilliancy to a dashing coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

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sort. The scene is laid in a village tavern, where a peasant wedding is going forward. Mephistopheles looks in at the window in the guise of a huntsman, and beckons Faust to follow him into the room. Entering upon the scene of jollification, Faust soon becomes smitten with a black-eyed village beauty, but feels a little shy at first about asking her to dance with him. Mephisto laughs at him "who has just had it out with hell, and is now abashed before a woman." Turning to the village musicians, he says: "You dear people, your bow is drawn far too sleepily! To your waltz sick pleasure may turn on lame toes, but not youth full of blood and glow. Reach me a fiddle, 'twill give out another sound, and in the tavern shall be other springing!" He takes the fiddle and strikes up a waltz-tune, to which Faust and the young girl dance madly, he the while commenting on all the delights of dancing, love, and beauty in a glowing monologue which, upon the whole, it will be quite as well not to quote here.

The music is one of the liveliest and most graphic of Liszt's tone-pictures, and follows Lenau's text with a minute regard for detail and a frank vividness of illustration that leave nothing to be desired in their way. The piece is scored for full modern orchestra.

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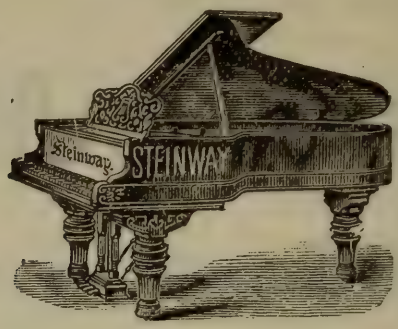

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PROGRAMME.

Karl Maria von Weber - - - Overture to "Der Freischütz"

Charles Gounod - - - Aria, "Dio Possente," from "Faust"

Georges Bizet - - - Little Suite, "Children's Games," Op. 22

(First time at these concerts.)

I. March (Trumpets and Drums): Allegretto moderato (C minor) 4-4
II. Berceuse (The Doll): Andantino quasi Andante (B major) - 6-8
III. Impromptu (The Top): Allegro vivo (A minor) - - - - 2-4
IV. Duo (Little Husband, Little Wife): Andantino (B-flat major) 2-4
V. Galop (The Ball): Presto (A major) - - - - - - - 2-4

Intermission.

Richard Wagner - - Aria, "Evening Star," from "Tannhäuser"

Peter Ilyitch Tschaikowsky - Symphony No. 4, in F minor, Op. 36

(First time at these concerts.)

I. Andante sostenuto (F minor) - - - - - - - - - 3-4
Moderato con anima, Movimento di Valse (F minor) - 9-8
II. Andantino in modo di canzona (B-flat minor) - - - 2-4
III. Scherzo, "Pizzicato ostinato": Allegro (F major) - - 2-4
IV. Finale: Allegro con fuoco (F major) - - - - - - 4-4

Soloist, Mr. G. CAMPANARI.

Der Freischütz, romantic opera in three acts, the text by Friedrich Kind, the music by von Weber, was brought out at the Court Opera in Berlin on June 18, 1820. It was given at the Théâtre de l'Odéon in Paris, with a new French libretto and many unwarrantable changes in the score made by Castil-Blaze, as *Robin des Bois* on December 7, 1824; its first real production in Paris was, however, at the Académie Royale de Musique on June 7, 1841, under Berlioz's direction, with an accurate translation of the text by Pacini and recitatives by Berlioz. It was given in London at the English Opera-House (with many extraneous ballads inserted) as *The Freischütz; or, The Seventh Bullet*, in an English translation by Hawes, on July 22, 1824; and in Italian, with recitatives by Michael Costa, at Covent Garden on March 16, 1850.

Weber completed the score on May 13, 1820; the title was *Die Jägersbraut* (the Huntsman's Betrothed). But the opera was first given under its present title.

I believe there is no word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation, "Free marksman," does not in the least convey its meaning. The same may be

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said of the Italian "*Franco arciero*" — under which misleading title the opera was given at Covent Garden — and the French "*Franc archer.*" Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as *Le Freischutz.*

The word *Freischütz* (literally "free marksman") means a *Schütz*, or marksman, who uses *Freikugeln* — that is, "free bullets," or charmed bullets which fly to the mark of themselves, without depending upon the marksman's aim, and are therefore aptly termed "free."

The overture begins with a slow introduction, *Adagio* in C major (4-4 time), opening with some preluding phrases in all the strings, oboes, clarinets, and bassoons, each phrase being answered by the first violins. Then follows what is essentially a sylvan part-song, sung by the four horns over a waving accompaniment in the strings. The supernatural element in the story of the opera is then hinted at in a recitative-like passage of the 'celli, over sombre, unearthly harmonies in the strings in *tremolo* and the lowest *chalumeau* of the clarinets, while the double-basses *pizzicati* and kettle-drums come in ever and anon with ill-boding thuds on low A.

The main body of the overture, *Molto vivace* in C minor (4-4 time, as written in the score, but always beaten *alla breve*), begins *pianissimo* with a creeping passage in the strings, which is soon seen to be the accompaniment of the first theme, which latter soon appears in the clarinets and is briefly carried through by the wood-wind and strings. A turbulent first subsidiary sets in *fortissimo* in the full orchestra in the tonic, C minor, and is developed at somewhat greater length than the first theme. A strong modulation to the relative E-flat major leads to some loud horn-chords on the tonic of that key, followed by an episodic passionate phrase of the clarinet over tremulous harmonies in the strings. This phrase is taken from one of Max's terrified exclamations in the first part of the Incantation

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Scene in the opera. It soon leads over to the second theme (taken from the coda of Agathe's grand aria in the second act of the opera), sung at first by the clarinet and first violins, then repeated by the flute, clarinet, and bassoon in double octaves, the strings rounding off the period with some brilliant passage-work.

The free fantasia begins on the first subsidiary, now in E-flat major, and runs mostly on it and the second theme. The third part reproduces the first up to near the point where the modulation to E-flat major came; but, instead of the clarinet episode and second theme, we now have some hurried passage-work, interrupted by the sombre harmonies and recitative-like phrases with which the slow introduction ended. Two measures of complete silence prepare for the coda.

The coda begins with two of the grandest *fortissimo* C major chords in all music; after these the whole orchestra precipitates itself upon the second theme, in C major, and works it up to a brilliant apotheosis.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

LITTLE SUITE, "CHILDREN'S GAMES," OP. 22 . . . GEORGES BIZET.

(Born in Paris on Oct. 25, 1838; died at Bougival on June 3, 1875.)

The first movement, Marche: *Allegretto moderato* in C minor (4-4 time),

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is entitled "*Trompette et Tambour* (Trumpeter and Drummer)." It presents the gradual *crescendo* and then *decrescendo* development of a dainty march-theme, interspersed with brisk trumpet-calls, while the snare-drum is heard keeping up its regular ran-tan in the distance. This movement is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, triangle, snare-drum, cymbals, and the usual strings.

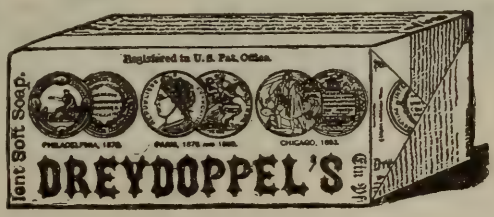
The second movement, Berceuse: *Andantino quasi andante* in B major (6-8 time), is entitled "*La Poupée* (The Doll)." In it a simple little melody is developed, now in the muted violins, now in this or that wooden wind instrument, over a gently rocking figure in the muted 'celli. The movement is short and perfectly free in form. It is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, and the usual strings.

The third movement, Impromptu: *Allegro vivo* in A minor (2-4 time), is entitled "*La Toupie* (The Top)." Against a persistent buzzing of the violas, a bright little dance-tune is played, now by the wood-wind, now by the strings *pizzicati*. The music is picturesquely suggestive, and it is not hard to follow the first brisk whizz of the string, as the top is set a-going, the top's gradually settling down to its droning hum, its skimming over the floor to a wobbling death. Then it is wound up again, and the spinning is repeated. This movement is scored for the same orchestra as the preceding one, with the addition of 2 trumpets and 1 pair of kettle-drums.

The fourth movement, Duo: *Andantino* in B-flat major (2-4 time), is entitled "*Petit mari, petite femme* (Little Husband, Little Wife)." It is a tender little duet between the first violins and the 'celli, to a plain harmonic accompaniment in the other strings. It is scored for strings only.

The fifth movement, Galop: *Presto* in A major (2-4 time), is entitled "*Le Bal* (The Ball)." It is a rushing galop on a dainty theme, worked up with great spirit and dash. It is scored for the same orchestra as the third movement.

The score of this suite bears no dedication.

This is the 

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DREYDOPPEL—SOAP.

What is One to Believe?

One would think that, if any questions relating to the fine arts could be definitely settled, once for all, they would be those which are of a purely scientific nature. The art of music, for instance, is in some respects so intimately connected with physical science that one would think some questions regarding it must be capable of a purely scientific solution. Yet there are some such questions concerning the true answer to which the world at large is still considerably in doubt. They have in no wise to do with matters of opinion or feeling, but solely and simply with matters of fact. They are questions to be answered by the scientist far more than by the musician. And yet the answers to them have come in no very authoritative way, certainly not in a way to gain universal acceptance.

Take, for example, the old question of the quality of tone of the "natural" brass instruments,—horns and trumpets,—compared with that of the more modern valve-instruments. When the valves were first introduced, the general opinion of musicians was that the new valve-horns and valve-trumpets had not as fine a tone as the older plain horns and plain trumpets. Of course the question, so put, was incapable of a purely scientific solution; for "fineness" or "purity" of tone is a matter of opinion and taste, not a matter of fact. But the question whether the tone of the valve-instruments was in any way or degree *different* from that of the plain, "natural" instruments, was one of fact, and should hence have been capable of a scientific solution. One of the earliest evidences of a musician differing with the generally accepted view—that there was a difference in tone-quality between the two classes of instruments—is probably to be found in Berlioz's letter from Berlin to Mlle Louise Bertin (published in his *Mémoires*).* Here Berlioz writes as follows:—

The horns are very fine and are all with cylinders,† to the great regret of Meyerbeer,

* Written, according to Berlioz himself, in 1841–42; according to Edmond Hippeau, in 1843.
† That is, with valves. Whether the valves are worked by a mechanism of cylinders or of pistons is unimportant.

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who sticks to the opinion I also held not long ago regarding this new mechanism. Many composers show themselves hostile to the horn with cylinders, because they think that its timbre is no longer the same as that of the plain horn. I have made the experiment several times, listening alternately to the open notes of a plain horn and to those of a chromatic horn (with cylinders), and I own that it was impossible for me to detect the slightest difference of timbre or sonority. . . . . .

. . . . . .

The same prejudice fought for some time against the use of trumpets with cylinders, now general in Germany, but yet with less violence than it had brought to bear upon that of the new horns. . . . People confined themselves to saying that the trumpet lost much of its brilliancy through the mechanism of cylinders. Now, if it takes a finer ear than mine to detect any difference between the two instruments, it will be agreed, I hope, that the inconvenience resulting from this difference for the trumpet with cylinders is not comparable to the advantage this mechanism gives it of being able to play a whole chromatic scale of two octaves and a half without difficulty and without the least inequality of tone.

Mahillon, the noted instrument maker in Brussels, declares distinctly, in his treatise on the subject, that the difference of tone between the open notes on plain and valve-instruments is purely imaginary. He shows that there is no scientific reason for there being any difference, and asserts that, when it came to a practical test, none has ever been detected.* He even goes farther and asserts distinctly that the material of which the instrument is made has no influence whatever upon the quality of tone. He backs up this assertion with a detailed report of careful experiments made in the presence — but out of the sight — of experts; trumpets of exactly the same build and pitch, some made of brass, others of German-silver, wood, and even glass, were played alternately behind a screen; Mahillon says that in no single instance could any of the listeners detect the slightest difference of tone between any of the instruments so played.

Now, it seems as if Berlioz's testimony in one case, and Mahillon's in both, ought to be conclusive. Yet there are countless musicians to-day who persist in affirming that the tone of plain brass instruments is "superior" to that of valve-instruments, and that the material of which an instrument is made has a marked influence upon its quality of tone.

* That there may be at least a theoretical difference of tone between the open notes and the valve-notes of one and the same valve-instrument, is quite possible. This is especially possible in horns and bugles — which have conical tubes; less so in trumpets and trombones, the tubes of which are cylindrical throughout two-thirds of their length. The additional tubes, thrown open by the valves, are necessarily cylindrical, because they have to be tuned by slides; and no such slides can possibly be adjusted to a conical tube. Now, it is quite conceivable that a tube which is conical throughout should produce a different quality of tone from one which is partly conical and partly cylindrical. Whether this theoretical difference is sufficiently marked to be detected by the ear, is another matter.

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And who shall blame them? Mahillon's authority is by no means incontestible. For here is another statement he makes deliberately and insists upon with no little pertinacity. He asserts that, if a brass instrument is properly constructed, it is physically impossible to play any of its open notes out of tune; *per contra*, that, if its construction is faulty it is physically impossible for the player to cure the deviation from true pitch of such of its open notes as are out of tune. This is tantamount to saying that the player's embouchure gives him no command whatever over the trueness or falseness of pitch of the notes he produces; that, if the note produced by a combination of two or three valves is naturally false,—which it is,—the player is impotent to cure that falseness by his embouchure.

Mahillon goes on to say that every player on brass instruments will tell you that this is untrue; but that it is true, for all that! He tries to prove it scientifically. He argues that all the open notes above the fundamental correspond to quite exact aliquot parts of the length of the tube of the instrument, and that consequently the said open notes must always be exactly true, as the exact aliquot subdivision of the column of air enclosed in the tube is the only one physically possible. A false open note must be the result of some inaccuracy or irregularity in the bore of the tube itself.

Now, this looks all very logical and irrefragable. But Mahillon seems to forget that this theoretical argument applies quite as well to all sonorous tubes whatever as it does to those of brass instruments. It applies, for instance, to a flue-pipe in an organ. Now, it is an undisputed fact that a flue-pipe may be so over-blown as very distinctly to sharp its pitch. Any one can try the experiment for himself. Take a small organ-pipe—not too large to be easily made to speak by the human lungs—and blow into it until it sounds; then blow harder, and you will soon find the pitch rise quite recognizably. If the pipe is small enough, you may make it jump to the octave, or even the 12th, of its fundamental; and the pitch of either of these overtones may be sharped by blowing just a little harder. This shows conclusively enough that slight variations in pitch can be produced with one and the same tube; therefore the trueness or falseness of an overtone (open note) does not depend upon the construction of the tube alone, but may depend upon some other condition. And, if this is true of the

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flue-pipe of an organ, why may it not also be true of the tube of a brass instrument? I do not mean to say that it necessarily must be true,—for it is known that some sonorous tubes behave very differently according to the mechanical means by which the column of air enclosed in them is set in vibration,* but that it may be true; that is, that Mahillon's theoretical argument is not in itself conclusive.

If his theoretical argument is assailable, may not the statement it is brought forward to support be assailable also?—especially as it is contrary to the experience of all players on brass instruments. In instruments built on the three-valve system — trumpets, cornets, horns, &c.,— those notes of the scale which are produced by the simultaneous use of two, and most especially three, valves are naturally sharp of the true pitch. This defect is partly obviated practically by tuning all the valves just a little flat of the true pitch, so that the notes resulting from the combined use of two or all three of them may not be unmanageably sharp. But what a terrible instrument that would be, on which all the notes produced by the use of a single valve were irremediably flat! The fact—as reported by the best players—is that each valve is tuned just flat enough to make it possible for the player to counteract its falseness and bring the pitch up by his embouchure, by the action of his lips; and each valve is tuned just flat enough to insure the note resulting from the combined use of all three being not too sharp for the player to make true by the same means. The physical possibility of this is just what Mahillon denies; yet all players affirm it!

What is one to believe?

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The first movement begins with a short slow introduction, *Andante sostenuto* in F minor (3-4 time), with a *fortissimo* phrase of the horns and bassoons in octaves, the trombones and tuba coming in toward the end. This opening phrase is immediately answered by all the higher wood-wind and

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trumpets in octaves against strong harmonies in the horns, trombones, bassoons, and tuba. Some brief further developments, in the course of which there is some very impressive enharmonic modulation, close the introduction.

The main body of the movement, *Moderato con anima* (*in movimento di Valse*) in F minor (9-8 time), begins with the exposition of the gracefully undulating first theme, with the melody in the first violins and 'celli in octaves, against a simple accompaniment in the other strings and horns; the development of the theme is carried forward by the wood-wind against an accompaniment in the strings. This accompaniment is marked by frequent rhythmic eccentricities and syncopations. The entire development of the theme, by various orchestral combinations, is very extended and often amounts to actual working-out; it swells at times to *fortissimo*, dying away at last through a languid *rallentando* to *piano* and *pianissimo*. This long and elaborate development is followed by a change to the relative A-flat major, *Moderato assai, quasi Andante*. A daintily tripping phrase of the clarinet, answered by short descending chromatic scale-passages in other wooden wind instruments and a tremulous rising and falling arpeggio in the violas, to a simple accompaniment in the other strings, seems at first as if it must be the second theme; but it is in reality only the bright, quasi-humorous counter-theme to the graceful, sensuous second theme, which latter soon makes its appearance in the 'celli, the wood-wind keeping up the simultaneous development of the counter-theme. The theme then passes into the flutes and oboe in octaves, the counter-theme coming alternately in the clarinets and bassoons. The development of this theme is so concise that its appearance seems almost episodic. At a sudden change to B major, the development is interrupted by the *pianissimo* reappearance of the first theme, or a rhythmic modification thereof, in the wood-wind. Now ensues a short struggle: while one part of the orchestra tries to go on with the second theme, another part keeps insisting with

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more and more emphasis upon the first, which in the end carries the day and comes in for some new elaborate developments. As a conclusion-theme we at last recognize the strong phrase of the slow introduction, *fortissimo* and double-*fortissimo* in the trumpets and other wind instruments, thus ending the first part of the movement.

Now follows an elaborate free fantasia, which is devoted, however, entirely to the working-out of the first theme. This persistent harping on the first theme renders its reappearance in the tonic at the beginning of the third part of the movement unnecessary; after it has flashed forth in all the splendor of double-*fortissimo* of the full orchestra (in D minor), the third part of the movement begins with the return of the counter-theme to the second theme (also in D minor), which is followed in turn by the second theme itself in F major, in the horn against the counter-theme in the wood-wind. From this point to the beginning of the coda, the development is a sufficiently exact reproduction of the first part of the movement. The coda is short and strongly dramatic; it runs wholly on the first theme. The whole movement may be called a sort of ideal waltz.

The second movement, *Andantino in modo di canzona* in B-flat minor (2-4 time), is extremely simple in form. It presents the development — almost in the form of variations — of a melancholy little theme in B-flat minor and a stronger, more march-like subsidiary in A-flat major. There is a middle part, *Più mosso* in F major, in which a rude, uncouth peasant melody is developed as a sort of trio.

The third movement, Scherzo, Pizzicato ostinato: *Allegro* in F major (2-4 time), is built on a quite original plan. Its title, "*Pizzicato ostinato*," is to a certain extent a misnomer; for, though the strings are never played with the bow from beginning to end, their *pizzicato* is by no means inces-

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sant. The movement consists of the successive presentation and development of three contrasted themes, one for all the strings *pizzicati*, the other for the wood-wind, the third for all the brass and kettle-drums. The development of the second and third themes (wood-wind and brass) is, at times, simultaneous.

The fourth movement, Finale: *Allegro con fuoco* in F major (4-4 time), is a brilliant, well-nigh frenetic rondo. There are three principal themes. The first of these is briefly exposed at the beginning of the movement by all the strings and wood-wind *fortissimo* in octaves, against resounding sustained chords in the brass. The second follows immediately; a curious little phrase of the wood-wind that is repeated with Komarinskaya-like persistency. The third theme appears after a return of the first: a rollicking, march-like theme, given out *fortissimo* in harmony by the full orchestra. The elaborate working-out of these three themes in rondo form constitutes the whole of the movement, save that toward the end — just before the coda — the resounding phrase of the slow introduction to the first movement returns once more in the double-*fortissimo* of all the wind instruments.

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, to which are added triangle, and bass-drum and cymbals in the finale. The score is dedicated "*A mon meilleur ami* (To my best friend)."

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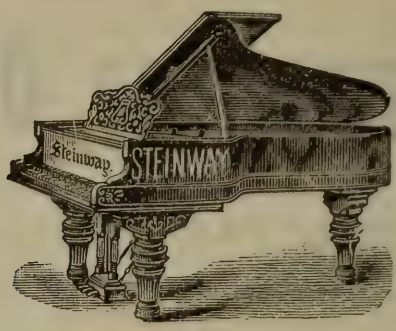

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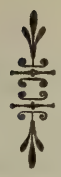

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II. Introduction to Act II.
"The Feast of Hella": Lebhaft (G major) - - 2-2
"Children's Dance" (E-flat major, G major) - 2-2

Jules Massenet - - "Sevillana," from "Don Cesar de Bazan"

Ludwig van Beethoven - Overture to "Fidelio," in E major, Op. 72

Intermission.

Peter Ilyitch Tschaikowsky - - Symphony No. 4, in F minor, Op. 36
(First time at these concerts.)

I. Andante sostenuto (F minor) - - - - - 3-4
Moderato con anima, Movimento di Valse (F minor) 9-8
II. Andantino in modo di canzona (B-flat minor) - 2-4
III. Scherzo, "Pizzicato ostinato": Allegro (F major) 2-4
IV. Finale: Allegro con fuoco (F major) - - - 4-4

Soloist, Madame MELBA.

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Symphonic Poem, "Wallenstein's Camp" . . . Bedřich Smetana.

(Born at Leitomischl, Bohemia, on March 2, 1824; died in Prag on May 12, 1884.)

This symphonic poem — entitled *Valdštynův tábor* in Czechish, and *Wallensteins Lager* in German — belongs to Smetana's posthumous works. Its poetic theme is the first part of Schiller's *Wallenstein* trilogy. It has recently been played in Prag as incidental music to the drama *Wallensteins Lager*, connecting it with *Die Piccolomini.*

It opens with a tumultuous outburst of the full orchestra, *Allegro vivace* in D major (4-4 time), suggestive of the hubbub and turmoil of that old-time camp life which is so brilliantly depicted in Schiller's play. This orchestral rough-and-tumble goes on for some time, now diminishing to *pianissimo*, now swelling to the most strident double-*fortissimo* of the full band. Ever and anon horn and trumpet-calls are heard through the din. After a while all is hushed, and a jovial dance-tune is given out by the clarinet, then taken up by other instruments, and worked up against more or less florid counter-figures at great length. An augmentation of this phrase, which comes in later on in the trombones and tuba in octaves, may be taken as suggestive of the Capuchin's sermon.*

Still farther on, the original waltz-rhythm of this theme changes to the 2-4 time of a turbulent contra-dance, leading *accelerando* to a return of the opening tumult of the poem. This soon subsides, however, and we come to an *Andante* (4-4 time) in which the mysterious *pizzicato* of the strings, interrupted by weird harmonies in the wood-wind and meandering phrases in the muted first violins, is probably meant to suggest night and darkness. This short *Andante* leads to a *Tempo di marcia, Moderato* in D major (4-4 time); brilliant fanfares on four trumpets introduce a march, beginning *pianissimo* and gradually swelling to the full strength of the orchestra. The working-up of this march-theme is exceedingly elaborate, and continues until the end of the composition.

This symphonic poem is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, snare-drum, bass-drum and cymbals, and the usual strings. The score bears no dedication.

Selections from the Music to "King's Children."

Engelbert Humperdinck.

(Born at Seigburg-on-the-Rhine in 1854; still living.)

I have unfortunately been unable to find out anything about the history of this work. *Königskinder* is "*ein deutsches Märchen in drei Akten* (a German fairy-tale in three acts)" by Ernst Rosmer; and I take it that the selections given at this concert are from some incidental music written by Humperdinck to this play.

* Rheinberger, too, has some reference to the preaching Capuchin in the *Lager* movement (Scherzo) of his *Wallenstein* symphony.

The first selection to be played is the Introduction to Act III. It begins with an extendedly developed slow movement in E-flat minor (6-8 time), headed "*Verdorben - gestorben* (Ruined and Dead)." It presents the free development of two themes; the one mournful and sobbing, the other more elegiac and *cantabile.* This is followed by a slightly more animated movement in E-flat major, headed "*Spielmann's letzter Gesang* (Piper's Last Song)." Here a new *cantabile* melody is elaborately developed in conjunction and alternation with the themes of the foregoing passage. This Introduction is scored for 3 flutes (of which the third is interchangeable with piccolo), 1 oboe, 1 alto-oboe, 2 clarinets, 1 bass-clarinet, 2 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, 1 harp, and the usual strings.

The second selection is the Introduction to Act II. It opens with a lively movement in G major (2-2 time), headed "*Hellafest* (Feast of Hella)." A brilliant dance-movement, consisting of the perfectly free development of a single theme, leads after a while to a "*Kinder-Reigen* (Dance of Children)" on a new theme. This begins softly in the wood-wind in E-flat major, but soon passes through D major to the original key of G as the theme of the first part of the movement returns. These two themes are the basis of the subsequent development of the piece. The orchestra is the same as in the first selection, with the addition of 1 pair of cymbals and 1 child's-rattle.

ENTR'ACTE.

What is One to Believe?

One would think that, if any questions relating to the fine arts could be definitely settled, once for all, they would be those which are of a purely scientific nature. The art of music, for instance, is in some respects so intimately connected with physical science that one would think some ques-

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tions regarding it must be capable of a purely scientific solution. Yet there are some such questions concerning the true answer to which the world at large is still considerably in doubt. They have in no wise to do with matters of opinion or feeling, but solely and simply with matters of fact. They are questions to be answered by the scientist far more than by the musician. And yet the answers to them have come in no very authoritative way, certainly not in a way to gain universal acceptance.

Take, for example, the old question of the quality of tone of the "natural" brass instruments,—horns and trumpets,—compared with that of the more modern valve-instruments. When the valves were first introduced, the general opinion of musicians was that the new valve-horns and valve-trumpets had not as fine a tone as the older plain horns and plain trumpets. Of course the question, so put, was incapable of a purely scientific solution; for "fineness" or "purity" of tone is a matter of opinion and taste, not a matter of fact. But the question whether the tone of the valve-instruments was in any way or degree *different* from that of the plain, "natural" instruments, was one of fact, and should hence have been capable of a scientific solution. One of the earliest evidences of a musician differing with the generally accepted view—that there was a difference in tone-quality between the two classes of instruments—is probably to be found in Berlioz's letter from Berlin to Mlle Louise Bertin (published in his *Mémoires*).* Here Berlioz writes as follows:—

The horns are very fine and are all with cylinders,† to the great regret of Meyerbeer, who sticks to the opinion I also held not long ago regarding this new mechanism. Many composers show themselves hostile to the horn with cylinders, because they think that its timbre is no longer the same as that of the plain horn. I have made the experiment several times, listening alternately to the open notes of a plain horn and to those of a chromatic horn (with cylinders), and I own that it was impossible for me to detect the slightest difference of timbre or sonority. . . . . .

. . . . . .

The same prejudice fought for some time against the use of trumpets with cylinders, now general in Germany, but yet with less violence than it had brought to bear upon that of the new horns. . . . People confined themselves to saying that the trumpet lost much of

* Written, according to Berlioz himself, in 1841–42; according to Edmond Hippeau, in 1843.

† That is, with valves. Whether the valves are worked by a mechanism of cylinders or of pistons is unimportant.

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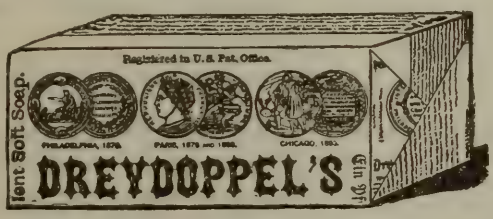
its brilliancy through the mechanism of cylinders. Now, if it takes a finer ear than mine to detect any difference between the two instruments, it will be agreed, I hope, that the inconvenience resulting from this difference for the trumpet with cylinders is not comparable to the advantage this mechanism gives it of being able to play a whole chromatic scale of two octaves and a half without difficulty and without the least inequality of tone.

Mahillon, the noted instrument maker in Brussels, declares distinctly, in his treatise on the subject, that the difference of tone between the open notes on plain and valve-instruments is purely imaginary. He shows that there is no scientific reason for there being any difference, and asserts that, when it came to a practical test, none has ever been detected.* He even goes farther and asserts distinctly that the material of which the instrument is made has no influence whatever upon the quality of tone. He backs up this assertion with a detailed report of careful experiments made in the presence — but out of the sight — of experts; trumpets of exactly the same build and pitch, some made of brass, others of German-silver, wood, and even glass, were played alternately behind a screen; Mahillon says that in no single instance could any of the listeners detect the slightest difference of tone between any of the instruments so played.

Now, it seems as if Berlioz's testimony in one case, and Mahillon's in both, ought to be conclusive. Yet there are countless musicians to-day who persist in affirming that the tone of plain brass instruments is "superior" to that of valve-instruments, and that the material of which an instrument is made has a marked influence upon its quality of tone.

And who shall blame them? Mahillon's authority is by no means incontestible. For here is another statement he makes deliberately and insists upon with no little pertinacity. He asserts that, if a brass instrument is properly constructed, it is physically impossible to play any of its open notes out of tune; *per contra*, that, if its construction is faulty it is physically impossible for the player to cure the deviation from true pitch of such of its open notes as are out of tune. This is tantamount to saying that the player's embouchure gives him no command whatever over the trueness or falseness of pitch of the notes he produces; that, if the

* That there may be at least a theoretical difference of tone between the open notes and the valve-notes of one and the same valve-instrument, is quite possible. This is especially possible in horns and bugles — which have conical tubes; less so in trumpets and trombones, the tubes of which are cylindrical throughout two-thirds of their length. The additional tubes, thrown open by the valves, are necessarily cylindrical, because they have to be tuned by slides; and no such slides can possibly be adjusted to a conical tube. Now, it is quite conceivable that a tube which is conical throughout should produce a different quality of tone from one which is partly conical and partly cylindrical. Whether this theoretical difference is sufficiently marked to be detected by the ear, is another matter.

This is the 

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note produced by a combination of two or three valves is naturally false,—which it is,—the player is impotent to cure that falseness by his embouchure.

Mahillon goes on to say that every player on brass instruments will tell you that this is untrue; but that it is true, for all that! He tries to prove it scientifically. He argues that all the open notes above the fundamental correspond to quite exact aliquot parts of the length of the tube of the instrument, and that consequently the said open notes must always be exactly true, as the exact aliquot subdivision of the column of air enclosed in the tube is the only one physically possible. A false open note must be the result of some inaccuracy or irregularity in the bore of the tube itself.

Now, this looks all very logical and irrefragable. But Mahillon seems to forget that this theoretical argument applies quite as well to all sonorous tubes whatever as it does to those of brass instruments. It applies, for instance, to a flue-pipe in an organ. Now, it is an undisputed fact that a flue-pipe may be so over-blown as very distinctly to sharp its pitch. Any one can try the experiment for himself. Take a small organ-pipe—not too large to be easily made to speak by the human lungs—and blow into it until it sounds; then blow harder, and you will soon find the pitch rise quite recognizably. If the pipe is small enough, you may make it jump to the octave, or even the 12th, of its fundamental; and the pitch of either of these overtones may be sharped by blowing just a little harder. This shows conclusively enough that slight variations in pitch can be produced

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with one and the same tube; therefore the trueness or falseness of an overtone (open note) does not depend upon the construction of the tube alone, but may depend upon some other condition. And, if this is true of the flue-pipe of an organ, why may it not also be true of the tube of a brass instrument? I do not mean to say that it necessarily must be true,—for it is known that some sonorous tubes behave very differently according to the mechanical means by which the column of air enclosed in them is set in vibration,* but that it may be true; that is, that Mahillon's theoretical argument is not in itself conclusive.

If his theoretical argument is assailable, may not the statement it is brought forward to support be assailable also?—especially as it is contrary to the experience of all players on brass instruments. In instruments built on the three-valve system—trumpets, cornets, horns, &c.,—those notes of the scale which are produced by the simultaneous use of two, and most especially three, valves are naturally sharp of the true pitch. This defect is partly obviated practically by tuning all the valves just a little flat of the true pitch, so that the notes resulting from the combined use of two or all three of them may not be unmanageably sharp. But what a terrible instrument that would be, on which all the notes produced by the use of a single valve were irremediably flat! The fact—as reported by the best players—is that each valve is tuned just flat enough to make it possible for the player to counteract its falseness and bring the pitch up by his embouchure, by the action of his lips; and each valve is tuned just flat enough to insure the note resulting from the combined use of all three being not too sharp for the player to make true by the same means. The physical possibility of this is just what Mahillon denies; yet all players affirm it!

What is one to believe?

* A cylindrical tube worked by a single reed (like that of the clarinet), for instance, behaves like a stopped tube; you can only get the odd overtones from it. But a cylindrical tube blown by some other means acts like an open tube, and will give out all the overtones.

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SEVILLANA IN D MAJOR . . . . . JULES MASSENET.

(Born at Montaud, near Saint-Etienne (Loire), France, on May 12, 1842; still living.)

This Sevillana — *Allegro brillante* in D major (4-4 time) — is taken from the incidental music written by Massenet, for the revival of Adolphe d'Ennery's *Don César de Bazan* at the Théâtre-Français in Paris. Constant Coquelin was the Don César. In its original form, this Sevillana was an orchestral movement with prominent parts for two solo flutes. Afterwards Massenet rearranged it for a soprano voice and orchestra, especially for Mme Melba; it has, I believe, never been sung except by her. The text is as follows:

A Séville, belles Señoras,
On brave les frimas;
A Séville, belles Señoras,
La fleur naît sous vos pas!
Et dans l'air un doux écho murmure,
Charmant les nuits, les jours;
On dirait que dans la brise pure
Bruissent des ailes d'amours!
O belles Señoras!
Connaissez-vous Seville?
Les fleurs vont sur vos pas
De parfums embaumer la mantille.
D'azur, d'or, est le jour;
Et le soir, lorsque l'étoile brille,
Entend chanter l'amour!
Pourquoi rêver?
Pourquoi loin de nos fêtes soupirer?
Mes belles Señoras,
L'amour vous dit: aimez, enfants!
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At Seville, fair Señoras, they brave the frost; at Seville, fair Señoras, the flower grows beneath your steps! And a sweet echo murmurs in the air, charming the nights, the days; in the pure breeze there is a sound like the rustling of Cupid's wings! O fair Señoras! Do you know Seville? The flowers follow your footsteps, to scent your mantillas with perfumes; the day is made of blue, of gold; and the evening, when the star shines, hears love singing! Why dream? Why sigh far from our festive dances? My fair Señoras, love says to you: Love, my dears! Thus love, roaming through the darkness, murmurs like a dying wave!

The accompaniment of this Sevillana is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 3 trombones, 1 pair of kettle-drums, triangle, castanets, bass-drum and cymbals, and the usual strings.

Overture to "Fidelio," in E major, Opus 72.

Ludwig van Beethoven.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

Fidelio, oder die eheliche Liebe, opera in three acts, the text by Joseph Sonnleithner, the music by Beethoven, was first brought out at the Theater an der Wien in Vienna on November 20, 1805. The libretto was adapted from Jean-Nicolas Bouilly's *Léonore, ou l'amour conjugal*, which had already been twice set to music: first by Pierre Gaveaux, under the above title, given at the Opéra-Comique in Paris on February 19, 1798; then by Ferdinando Paër, as *Leonora, ossia l'amore conjugale*, given in Dresden on October 3, 1804. Beethoven wished his opera to be called *Leonore;* but it was never given otherwise than as *Fidelio*. At its first performances it was preceded by the overture in C major now generally known as the overture to *Leonore* No. 2. The opera was withdrawn after the third performance. As it had been considered too long, Beethoven dropped three numbers from the score and gave the libretto to Stephen Breuning, who reduced it to two acts. In this remodelled version the opera was revived at the Imperial Privat-Theater in Vienna on March 29, 1806, with the overture in C major now generally known as the *Leonore* No. 3. It was again withdrawn, after the second performance. It was to have been given in Prag in 1807, for which performance Beethoven wrote a new overture, probably the one in C major now generally known as the *Leonore* No. 1, opus 138; but the performance never came off, and the overture did not see the light until years after Beethoven's death. In 1814 the libretto was again revised by Friedrich Treitschke and the score remodelled by the composer. In this last form the opera was again revived at the Kärnthnerthor Theater in Vienna

on May 23, 1814, with the overture in E major, now generally known as the overture to *Fidelio*. This is the overture played at this concert.

It begins with four measures of *Allegro*, based on the initial figure of the first theme of the principal movement. This brisk little prelude is followed by a slow introduction, *Adagio* in E major (2-2 time), based on a sighing figure in the wind instruments, interrupted after the eighth measure by a return of the opening *Allegro*. The main body of the overture, *Allegro* in E major (2-2 time), opens with the first theme, given out by the second horn and answered by the clarinet and bassoon; the development is exceedingly brief and soon makes way for a more violent first subsidiary in the full orchestra. The second theme soon appears in the dominant, B major; a little sigh in the horns, answered by nervous figures in the strings. This is followed in turn by some *fortissimo* subsidiary passage-work in the full orchestra which serves as a conclusion-theme. The free fantasia is short, and runs wholly on the first theme, which soon comes in its entirety in the tonic at the beginning of the third part. This is quite regular, the second theme coming in the sub-dominant, A major. The development of the conclusion-theme is, however, considerably extended and leads to a brief return of the introductory *Adagio*, which is followed by a long and brilliant coda, *Presto* (2-2 time), based on a working-up of the first theme in resounding climax. None of the thematic material of this overture appears in the opera. The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 2 trombones, and the usual strings. The score bears no dedication.

Symphony No. 4, in F minor, Opus 36.

Peter Ilyitch Tschaikowsky.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 7, 1893.)

The first movement begins with a short slow introduction, *Andante sostenuto* in F minor (3-4 time), with a *fortissimo* phrase of the horns and bassoons in octaves, the trombones and tuba coming in toward the end. This opening phrase is immediately answered by all the higher wood-wind and trumpets in octaves against strong harmonies in the horns, trombones, bassoons, and tuba. Some brief further developments, in the course of which there is some very impressive enharmonic modulation, close the introduction.

The main body of the movement, *Moderato con anima* (*in movimento di Valse*) in F minor (9-8 time), begins with the exposition of the gracefully undulating first theme, with the melody in the first violins and 'celli in octaves, against a simple accompaniment in the other strings and horns; the development of the theme is carried forward by the wood-wind against an accompaniment in the strings. This accompaniment is marked by frequent rhythmic eccentricities and syncopations. The entire development of the theme, by various orchestral combinations, is very extended and often amounts to actual working-out; it swells at times to *fortissimo*, dying away at last through a languid *rallentando* to *piano* and *pianissimo*. This long and elaborate development is followed by a change to the relative A-flat major, *Moderato assai, quasi Andante*. A daintily tripping phrase of the clarinet, answered by short descending chromatic scale-passages in other wooden wind instruments and a tremulous rising and falling arpeggio in the violas, to a simple accompaniment in the other strings, seems at first as if it must be the second theme; but it is in reality only the bright, quasi-humorous counter-theme to the graceful, sensuous second theme, which latter soon makes its appearance in the 'celli, the wood-wind keeping up the simultaneous development of the counter-theme. The theme then passes into the flutes and oboe in octaves, the counter-theme coming alternately in the clarinets and bassoons. The development of this theme is so concise that its appearance seems almost episodic. At a sudden change to B major, the development is interrupted by the *pianissimo* reappearance of the first theme, or a rhythmic modification thereof, in the wood-wind. Now ensues a short struggle: while one part of the orchestra tries to go on with the second theme, another part keeps insisting with

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more and more emphasis upon the first, which in the end carries the day and comes in for some new elaborate developments. As a conclusion-theme we at last recognize the strong phrase of the slow introduction, *fortissimo* and double-*fortissimo* in the trumpets and other wind instruments, thus ending the first part of the movement.

Now follows an elaborate free fantasia, which is devoted, however, entirely to the working-out of the first theme. This persistent harping on the first theme renders its reappearance in the tonic at the beginning of the third part of the movement unnecessary; after it has flashed forth in all the splendor of double-*fortissimo* of the full orchestra (in D minor), the third part of the movement begins with the return of the counter-theme to the second theme (also in D minor), which is followed in turn by the second theme itself in F major, in the horn against the counter-theme in the wood-wind. From this point to the beginning of the coda, the development is a sufficiently exact reproduction of the first part of the movement. The coda is short and strongly dramatic; it runs wholly on the first theme. The whole movement may be called a sort of ideal waltz.

The second movement, *Andantino in modo di canzona* in B-flat minor (2-4 time), is extremely simple in form. It presents the development — almost in the form of variations — of a melancholy little theme in B-flat minor and a stronger, more march-like subsidiary in A-flat major. There is a middle part, *Più mosso* in F major, in which a rude, uncouth peasant melody is developed as a sort of trio.

The third movement, Scherzo, Pizzicato ostinato: *Allegro* in F major (2-4 time), is built on a quite original plan. Its title, "*Pizzicato ostinato*," is to a certain extent a misnomer; for, though the strings are never played with the bow from beginning to end, their *pizzicato* is by no means incessant. The movement consists of the successive presentation and development of three contrasted themes, one for all the strings *pizzicati*, the other for the wood-wind, the third for all the brass and kettle-drums. The development of the second and third themes (wood-wind and brass) is, at times, simultaneous.

The fourth movement, Finale: *Allegro con fuoco* in F major (4-4 time), is a brilliant, well-nigh frenetic rondo. There are three principal themes. The first of these is briefly exposed at the beginning of the movement by all the strings and wood-wind *fortissimo* in octaves, against resounding sustained chords in the brass. The second follows immediately; a curious little phrase of the wood-wind that is repeated with Komarinskaya-like persistency. The third theme appears after a return of the first: a rollicking,

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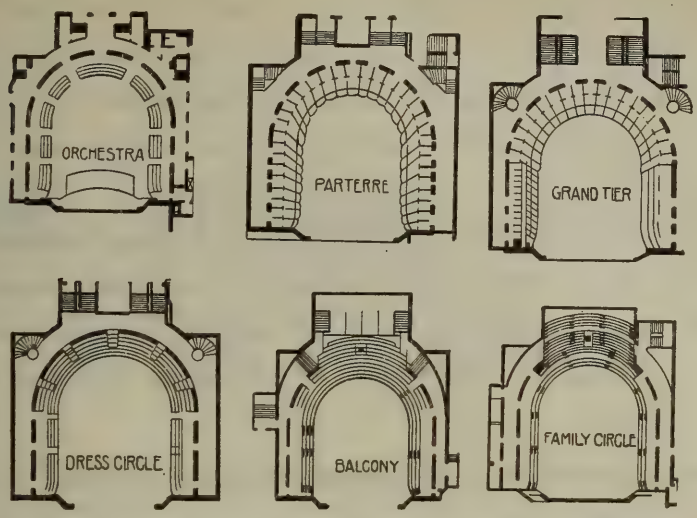

Diagram of Exits of the Metropolitan Opera House.

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February 25,

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march-like theme, given out *fortissimo* in harmony by the full orchestra. The elaborate working-out of these three themes in rondo form constitutes the whole of the movement, save that toward the end — just before the coda — the resounding phrase of the slow introduction to the first movement returns once more in the double-*fortissimo* of all the wind instruments.

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, to which are added triangle, and bass-drum and cymbals in the finale. The score is dedicated "*A mon meilleur ami* (To my best friend)."

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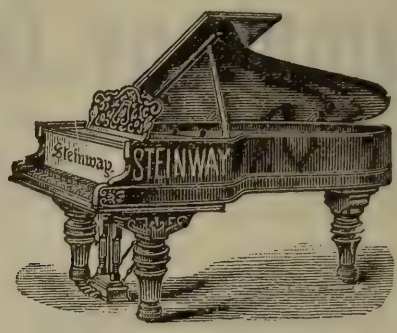

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Ninth Season in Brooklyn.

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Third Concert, Friday Evening, January 22, At 8.15 precisely.

PROGRAMME.

Ludwig van Beethoven – Overture to "Fidelio," in E major, Op. 72

Josef Haydn Air, "Behold, along the dewy grass," from "The Seasons"

Georges Bizet – – – Little Suite, "Children's Games," Op. 22

(First time at these concerts.)

I. March (Trumpets and Drums): Allegretto moderato (C minor) 4-4
II. Berceuse (The Doll): Andantino quasi Andante (B major) - 6-8
III. Impromptu (The Top): Allegro vivo (A minor) - - - - 2-4
IV. Duo (Little Husband, Little Wife): Andantino (B-flat major) 2-4
V. Galop (The Ball): Presto (A major) - - - - - - - 2-4

Robert Schumann – – – – Song, "The Two Grenadiers"

Franz Liszt, Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"

Intermission.

Felix Mendelssohn-Bartholdy Symphony No. 3, in A minor, "Scotch," Op. 56

I. Andante con moto (A minor) - - - - - - - 3-4
Allegro un poco agitato (A minor) - - - - - 6-8
II. Vivace non troppo (F major) - - - - - - - 2-4
III. Adagio (A major) - - - - - - - - - - 2-4
IV. Allegro vivacissimo (A minor) - - - - - - 2-2
Allegro maestoso assai (A major) - - - - - 6-8

Soloist, Mr. POL PLANCON.

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For Programme for Matinee, to-morrow (Saturday), January 23, see page 13.

Overture to "Fidelio," in E major, Opus 72.

Ludwig van Beethoven.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

Fidelio, oder die eheliche Liebe, opera in three acts, the text by Joseph Sonnleithner, the music by Beethoven, was first brought out at the Theater an der Wien in Vienna on November 20, 1805. The libretto was adapted from Jean-Nicolas Bouilly's *Léonore, ou l'amour conjugal*, which had already been twice set to music: first by Pierre Gaveaux, under the above title, given at the Opéra-Comique in Paris on February 19, 1798; then by Ferdinando Paër, as *Leonora, ossia l'amore conjugale*, given in Dresden on October 3, 1804. Beethoven wished his opera to be called *Leonore;* but it was never given otherwise than as *Fidelio*. At its first performances it was preceded by the overture in C major now generally known as the overture to *Leonore* No. 2. The opera was withdrawn after the third performance.

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As it had been considered too long, Beethoven dropped three numbers from the score and gave the libretto to Stephen Breuning, who reduced it to two acts. In this remodelled version the opera was revived at the Imperial Privat-Theater in Vienna on March 29, 1806, with the overture in C major now generally known as the *Leonore* No. 3. It was again withdrawn, after the second performance. It was to have been given in Prag in 1807, for which performance Beethoven wrote a new overture, probably the one in C major now generally known as the *Leonore* No. 1, opus 138; but the performance never came off, and the overture did not see the light until years after Beethoven's death. In 1814 the libretto was again revised by Friedrich Treitschke and the score remodelled by the composer. In this last form the opera was again revived at the Kärnthnerthor Theater in Vienna on May 23, 1814, with the overture in E major, now generally known as the overture to *Fidelio*. This is the overture played at this concert.

It begins with four measures of *Allegro*, based on the initial figure of the first theme of the principal movement. This brisk little prelude is followed by a slow introduction, *Adagio* in E major (2-2 time), based on a sighing figure in the wind instruments, interrupted after the eighth measure by a return of the opening *Allegro*. The main body of the overture, *Allegro* in E major (2-2 time), opens with the first theme, given out by the second horn and answered by the clarinet and bassoon; the development is exceedingly brief and soon makes way for a more violent first

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subsidiary in the full orchestra. The second theme soon appears in the dominant, B major; a little sigh in the horns, answered by nervous figures in the strings. This is followed in turn by some *fortissimo* subsidiary passage-work in the full orchestra which serves as a conclusion-theme. The free fantasia is short, and runs wholly on the first theme, which soon comes in its entirety in the tonic at the beginning of the third part. This is quite regular, the second theme coming in the sub-dominant, A major. The development of the conclusion-theme is, however, considerably extended and leads to a brief return of the introductory *Adagio*, which is followed by a long and brilliant coda, *Presto* (2-2 time), based on a working-up of the first theme in resounding climax. None of the thematic material of this overture appears in the opera. The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 2 trombones, and the usual strings. The score bears no dedication.

LITTLE SUITE, "CHILDREN'S GAMES," OP. 22 . . . GEORGES BIZET.

(Born in Paris on Oct. 25, 1838; died at Bougival on June 3, 1875.)

The first movement, Marche: *Allegretto moderato* in C minor (4-4 time), is entitled "*Trompette et Tambour* (Trumpeter and Drummer)." It presents the gradual *crescendo* and then *decrescendo* development of a dainty march-theme, interspersed with brisk trumpet-calls, while the snare-drum is heard keeping up its regular ran-tan in the distance. This movement is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, triangle, snare-drum, cymbals, and the usual strings.

The second movement, Berceuse: *Andantino quasi andante* in B major (6-8 time), is entitled "*La Poupée* (The Doll)." In it a simple little melody is developed, now in the muted violins, now in this or that wooden wind instrument, over a gently rocking figure in the muted 'celli. The movement is short and perfectly free in form. It is scored for 1 flute, 1

piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, and the usual strings.

The third movement, Impromptu: *Allegro vivo* in A minor (2-4 time), is entitled "*La Toupie* (The Top)." Against a persistent buzzing of the violas, a bright little dance-tune is played, now by the wood-wind, now by the strings *pizzicati.* The music is picturesquely suggestive, and it is not hard to follow the first brisk whizz of the string, as the top is set a-going, the top's gradually settling down to its droning hum, its skimming over the floor to a wobbling death. Then it is wound up again, and the spinning is repeated. This movement is scored for the same orchestra as the preceding one, with the addition of 2 trumpets and 1 pair of kettle-drums.

The fourth movement, Duo: *Andantino* in B-flat major (2-4 time), is entitled "*Petit mari, petite femme* (Little Husband, Little Wife)." It is a tender little duet between the first violins and the 'celli, to a plain harmonic accompaniment in the other strings. It is scored for strings only.

The fifth movement, Galop: *Presto* in A major (2-4 time), is entitled "*Le Bal* (The Ball)." It is a rushing galop on a dainty theme, worked up with great spirit and dash. It is scored for the same orchestra as the third movement.

The score of this suite bears no dedication.

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EPISODE FROM LENAU'S "FAUST": SCENE IN THE VILLAGE TAVERN (MEPHISTO-WALTZ) . . . . . FRANZ LISZT.

This is the second of *Two Episodes from Lenau's Fauzt* in which Liszt made Lenau's text the poetic basis of compositions of the symphonic poem sort. The scene is laid in a village tavern, where a peasant wedding is going forward. Mephistopheles looks in at the window in the guise of a huntsman, and beckons Faust to follow him into the room. Entering upon the scene of jollification, Faust soon becomes smitten with a black-eyed village beauty, but feels a little shy at first about asking her to dance with him. Mephisto laughs at him "who has just had it out with hell, and is now abashed before a woman." Turning to the village musicians, he says: "You dear people, your bow is drawn far too sleepily! To your waltz sick pleasure may turn on lame toes, but not youth full of blood and glow. Reach me a fiddle, 'twill give out another sound, and in the tavern shall be other springing!" He takes the fiddle and strikes up a waltz-tune, to which Faust and the young girl dance madly, he the while commenting on all the delights of dancing, love, and beauty in a glowing monologue which, upon the whole, it will be quite as well not to quote here.

The music is one of the liveliest and most graphic of Liszt's tone-pictures, and follows Lenau's text with a minute regard for detail and a frank vividness of illustration that leave nothing to be desired in their way The piece is scored for full modern orchestra.

SYMPHONY NO. 3, IN A MINOR, "SCOTCH," OPUS 56.

FELIX MENDELSSOHN-BARTHOLDY.

The title of *Scotch* Symphony was applied to the work by the composer

himself. It was one of the compositions in which Mendelssohn recorded the impressions of his trip to Scotland in 1829. Other works resulting from the same trip were the *Hebrides* overture ("Fingal's Cave"), opus 26, the pianoforte fantasia in F-sharp minor, opus 28 (originally entitled "Sonate écossaise"), the pianoforte fantasia in A minor, opus 16, No. 1, and the two-part song, "O wert thou in the cauld blast."

The theme of the opening *Andante* of the symphony dates from Mendelssohn's visit to Holyrood on the evening of July 20, 1829, when he wrote it down as a sketch. The plan of the symphony was drawn up during his trip to Italy in 1831, and the work begun before his return to Germany. Then it was laid aside for a while, and the score not finished till January 20, 1842. It was first given at the Gewandhaus in Leipzig on March 3, 1842, and repeated at the next-following concert. Mendelssohn brought it to England next, and conducted it at the Philharmonic Concert on June 13, 1842, after which performance he obtained permission to dedicate it to Queen Victoria. According to Prof. Macfarren, the passage for flutes, bassoons, and horns (ten measures, reproducing the theme of the introductory *Andante*), connecting the first movement with the Scherzo, was added by Mendelssohn after one of the rehearsals of the London Philharmonic Society (under Sterndale Bennett), and copied into the Leipzig parts by

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Goodwin, the copyist. The score was published by Breitkopf & Härtel of Leipzig, in March, 1851.

The several movements of this symphony are not separated by the usual waits, but the whole work is to be played consecutively, without stops.

The first movement opens with a slow introduction, *Andante con moto* in A minor (3-4 time), the theme of which is first given out in full harmony by the wind instruments and violas, the 'celli and double-basses soon coming in to add weight to the bass. Then follow some preluding, recitative-like phrases in all the violins in unison, which soon resolve themselves into a running counter-subject against developments on the principal theme.

The main body of the movement, *Allegro un poco agitato* in A minor (6-8 time), begins immediately with the exposition of the first theme in the strings, the melody of the first violins being doubled in the lower octave by the first clarinet. The theme is of the melodious, essentially Mendelssohnian *Lied ohne Worte* character; it is developed at considerable length, and leads to a first subsidiary, *Assai animato*, for the full orchestra, still in the tonic. This subsidiary is brilliantly developed, with occasional returns of the principal figure of the first theme in the dominant (E minor); this figure is treated much after the manner of actual working-out, and gives rise to melodic developments that assume something of the character of a second theme. A strong climax for the full orchestra is followed by the conclusion-theme, still in E minor, the violins playing in octaves, the flutes, oboes, and clarinets in 3rds and 6ths, over harmony in the rest of the orchestra.* The first part of the movement closes softly in the dominant. It is repeated.

The free fantasia begins with some impressive modulating passage-work on the first theme; then it and the second theme are elaborately worked

* I am fully aware that this analysis is not the most obvious one. What I have called the second theme might very well be taken as merely a series of episodic developments on the first. From this point of view, what I have called the conclusion-theme wou'd be really the second theme, and there would be no conclusion-theme at all. But I prefer my analysis, notwithstanding: I am led to this by the fact of the "episodic melodic developments" above alluded to being in the key of the dominant — the natural key for a second theme — and also by the peculiar character of what I call the conclusion-theme. It *sounds* like a conclusion-theme, and like nothing else.

out together, to be followed by developments on the first subsidiary and the conclusion-theme. Toward the end a slow, dreamy *cantilena* in the 'celli (based on allusions to the first theme) leads over to the beginning of the third part of the movement. The free fantasia is, upon the whole, short. Neither is it by any means so elaborate contrapuntally as the one in the first movement of the "Italian" symphony.

The third part begins regularly with the return of the first theme in the tonic, given out as before by the strings and clarinet. Now, however, the 'celli keep up their dreamy *cantilena* (heard toward the end of the free fantasia) as a counter-theme. The development goes on almost exactly as in the first part, save for the omission of the subsidiary, and the second and conclusion-themes being now in the tonic.

The coda begins much as the free fantasia did, but leads through a thunderstorm passage to a brilliant return of the first subsidiary, *fortissimo* in the full orchestra. A diminishing passage of descending octaves in the flutes, clarinets, and bassoons leads to a brief return of the theme of the introductory *Andante* in the wind instruments and violas. This closes the movement.

The second movement, *Vivace non troppo* in F major (2-4 time), takes the place of the Scherzo, although not marked as such in the score. After some opening calls on the wood-wind and brass, the clarinet plays a lively Scottish dance-tune against an accompaniment of repeated *staccato* sixteenth-notes in the strings. This bewitching little tune is developed at

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some length, and with enormous brilliancy, by fuller and fuller orchestra; it is followed by a dainty *staccato* second theme in the strings, and this by a joyous conclusion-passage. The whole movement consists in the elaborate free working-out of these themes. It is one of the most perfect and original Mendelssohn ever wrote; a gem in its way.

The third movement, *Adagio* in A major (2-4 time), consists in the free development of a slow *cantilena* in alternation with a sterner, march-like second theme. At every return of the principal theme the accompaniment is more varied and elaborate. The form is very like that application of the "theme and variations" principle to the slow aria-form which we find in some of Beethoven's slow movements,—in the pianoforte *Andante favori* in F, or the *Andante* of the C minor symphony.*

The fourth movement, *Allegro vivacissimo* in A minor (2-2 time), begins immediately with a brisk, breezy theme of recognizably Scotch character, given out by the violins in 3rds and 6ths against repeated *staccato* chords in the violas, bassoons, and horns. This theme is then taken up by the wind, and briefly developed — almost worked-out — to lead up to a more strenuous subsidiary passage in the full orchestra. It is followed by a melodious second theme in E minor, given out by the higher wood-wind over a tremulous organ point in the first violins; this is worked up in alternation with a brilliant second subsidiary (coming at first in C major), based upon the same general melodic and rhythmic idea. Then follows a long and elaborate working-out of all this thematic material, after the fashion of a free fantasia — far longer than the one in the first movement. The movement would be quite in the sonata-form, were it not that, after the free fantasia, the composer entirely omits the third part, and substitutes for it a free coda on a new theme, *Allegro maestoso assai* in A major (6-8 time). This new theme, of stately, march-like character, is simply developed by the full orchesıra as a closing apotheosis. This whole last movement of the symphony has sometimes been called "The Gathering of the Clans."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

* It has been noted, in the principal theme of this movement, how Mendelssohn has, for once, run counter to the old melodic rule propounded by teachers of composition, which runs: "Avoid upward skips of a major 7th in a slow melody." The ground for the rule is that such a melodic progression almost inevitably savors of rather vulgar sentimentality. Mendelssohn here makes the progression (from A-natural to G-sharp) fearlessly and repeatedly in his principal theme. Whether or not he has cured it of its inherent "vulgarity," the listener had best judge for himself.

Second Matinee,

Saturday Afternoon, January 23,

At 3 p.m.

PROGRAMME.

Karl Maria von Weber - - - - Overture to "Oberon"

George Frideric Handel - - Air, "Ombra mai fu," from "Xerxes"

Franz Schubert - - - - Unfinished Symphony in B minor

I. Allegro moderato (B minor) - - - - - - - 3-4
II. Andante con moto (E major) - - - - - - - 3-8

Intermission.

Georges Bizet - - Entr'actes and Ballet Music from "Carmen"

Karl Maria von Weber - - - - - Aria from "Freischütz"

Bedrich Smetana - - - Symphonic Poem, "Wallenstein's Camp"

(First time at these concerts.)

Soloist, Miss MARIE TOULINGUET.

Oberon; or, The Elf-king's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was brought out at Covent Garden in London on April 12, 1826. It is well to remember that the original text was in English, and that the opera was first given in English. It was written in 1825–26, and was Weber's last opera. The libretto is founded upon Villeneuve's romance, *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem, *Oberon*.

The overture opens with a slow introduction, *Adagio sostenuto* in D major (4-4 time), full of suggestions of the fairy character of the work. A soft, slow call on Oberon's magic horn is twice answered by a sigh in the muted strings: slow, melodious phrases in the strings alternate with a light, tripping, fairy-like figure in the flutes and clarinets; then the trumpets, horns, and bassoons softly give out a march-like phrase, twice responded to by a delicate dancing figure in the strings. A tender love-melody in the violas and 'celli in unison, accompanied in three-part harmony by the clarinets and double-basses, leads to a soft, dreamy passage in the strings, followed by a tremendous crash of the whole orchestra on the chord of the dominant. This ends the introduction.

The main body of the overture, *Allegro con fuoco* in D major (4-4 time), begins with a furious *crescendo* rush of the strings which forms part of the first theme; it is one of the most brilliant beginnings of an *allegro* movement in all orchestral music. This tumultuous theme, which is developed

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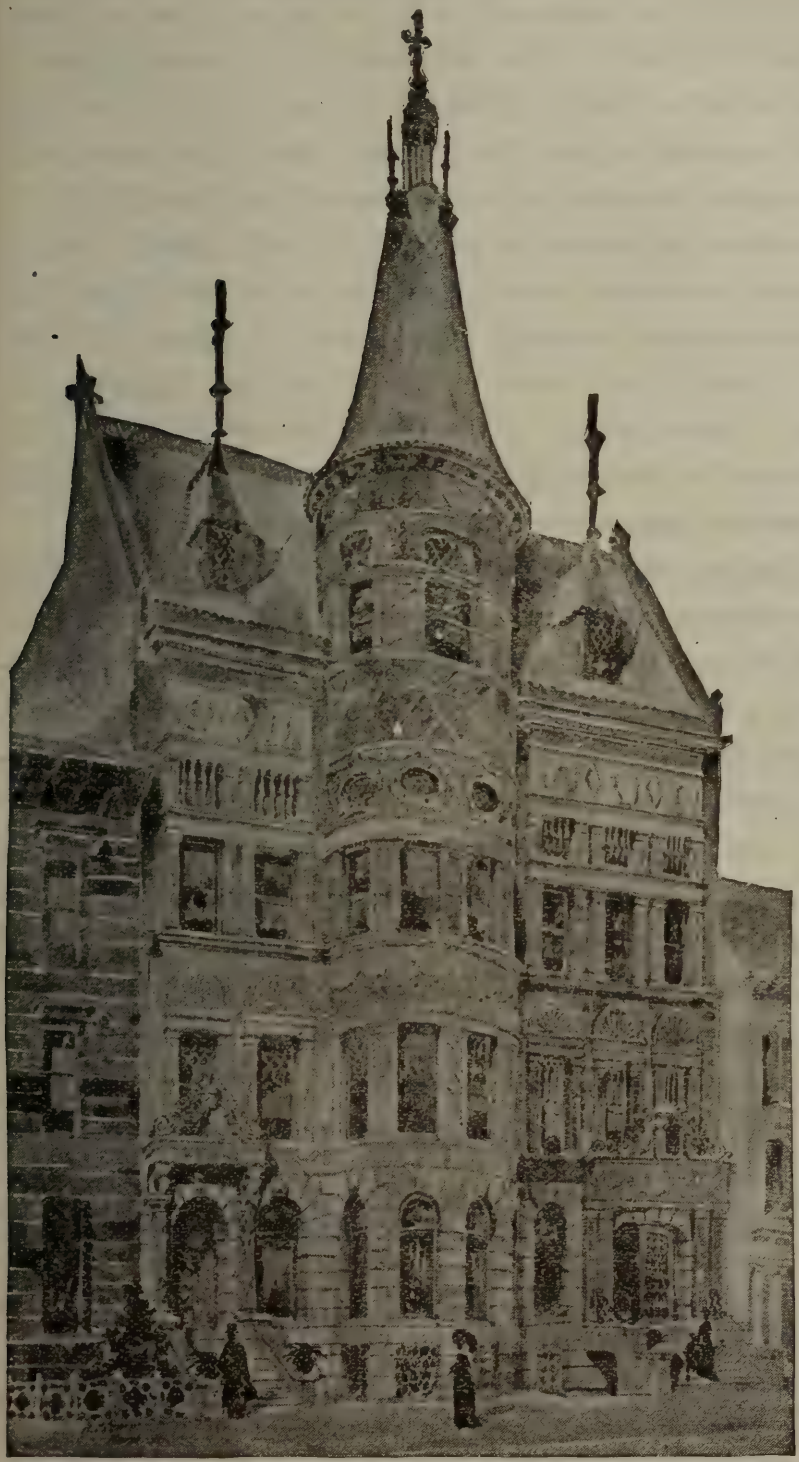

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at some length, is followed by a first subsidiary of almost equally brilliant character. Oberon's horn soon repeats its soft call, again answered by the light fairy figure, first in the violins and violas, then in the flutes and clarinets. A hushed chord of the dominant 7th in the key of A major (dominant of the principal key) leads to the entrance of the second theme, a tender *cantilena* taken from Huon's grand air in the first act, now sung by the clarinet and repeated by the first violins, over a quiet accompaniment in plain harmony in the other strings. The brilliant, joyous conclusion-theme — taken from the peroration of Rezia's grand scena, "Ocean, thou mighty monster," — comes in with great effect in the violins, the rhythm of the accompaniment growing more lively as it goes on. One may suspect that, in writing the short chromatic *crescendo* figures (*quasi sforzando*) that lead to the repetition of this theme, Weber had an eye to the long-famous *sforzando* of the string-players in English orchestras. The first part of the movement ends softly with a half-cadence in A major.

The free fantasia begins with some passage-work on the first theme; but the working-out soon comes in earnest, taking the form of some fugato developments on a wholly new theme against a running contrapuntal counter-theme in the strings; then the second theme is taken up in its turn, and worked up in combination with the first subsidiary with great effect, if without much real elaboration.

The third part of the movement presents the usual counterpart of the first, save that the second theme is omitted; the conclusion-theme is worked up with astounding brilliancy to a dashing coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

Unfinished Symphony in B minor . . . . . Franz Schubert.

This beautiful torso of a symphony is marked No. 8 by Grove, and No. 9 in Breitkopf & Härtel's complete edition of Schubert's works. The manuscript was begun on Oct. 30, 1822; the first two movements were completed, and nine measures of the scherzo sketched out; the full score and a 4-hand pianoforte arrangement of the first two movements were published by Spina, in Vienna.

The first movement, *Allegro moderato* in B minor (3-4 time), has no slow introduction, but begins immediately with the first theme given out *pianissimo* in low octaves by the 'celli and double basses, and wholly unaccom-

panied. The first and second violins enter on the ninth measure with a nervous, agitated theme in 3rds and 6ths against a mournful, wailing counter-theme in the oboe and clarinet. This new theme and counter-theme play a far more important part in the movement than is usual with a purely subsidiary theme; from their position in the exposition — coming immediately after the first theme — they might well be called a double first subsidiary; but their importance in subsequent developments is such that one is tempted to call them a second period of the first theme itself. Their simultaneous development is cut short all of a sudden, after eighteen measures or so, by some strong, stertorous chords in the full orchestra; the bassoons and horns sustain a long held D, and a simple modulation to G major ushers in the second theme. This wonderful idyllic melody is sung by the 'celli against syncopated chords in the violas and clarinets, and then taken up by the first and second violins in octaves. It leads to some strong subsidiary passage-work, in which a figure from the second theme is worked up in two-part imitative counterpoint by the strings against a background of sustained harmony in the wind instruments. This is then followed by some closer imitations on the second theme itself in the strings and wood-wind, which take the place of a conclusion-theme. Here the first part of the movement ends, and is forthwith repeated. The form is thus essentially that of the sonata, the second subsidiary and conclusion-themes being, however, formed from material already contained in the second theme. But the several periods are (as was Schubert's wont) so sharply defined that the ear cannot possibly mistake their boundaries. This exposition is a fine example of Schubert's clear, lucid style; although

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its very simplicity and clarity may perhaps give it a certain air of predetermined formality.

The free fantasia is very long and elaborate, and — what is rather curious — is devoted wholly to the working-out of the first theme. The third part of the movement begins in the tonic with the nervous second period of the first theme, and then proceeds almost exactly as the first part did, except that the second theme now comes in D major (relative major of the tonic). A brief free coda closes the movement. There are very few first movements of symphonies in which the third part shows so little variation from the first.

The second movement, *Andante con moto* in E major (3-8 time), is exceedingly rich in thematic material, if correspondingly poor in anything that really deserves the name of working-out. Its form may be described as the sonata-form without free fantasia; this would make it in what is sometimes called the sonatina-form, were it not for the number of subsidiary themes and the great length of the movement. It begins with an exposition of the first theme by the strings, interrupted at times by the wind instruments. Then comes a strong, heroic first subsidiary (also in the tonic, E major), given out *forte* in full harmony by all the wood-wind and brass, over a contrapuntal bass in all the strings in octaves. This theme bears a curious likeness to the still more heroic theme of the trio of the scherzo of Schubert's great C major symphony, although a marked difference in rhythm is not to be overlooked. It is followed by a return of the first theme (still in E major) in the wood-wind. The second theme begins in C-sharp minor (relative minor of the tonic), but passes through frequent modulations in the course of its development; it is sung by the clarinet at first, over syncopated chords in the strings. It is followed by a *fortissimo* second subsidiary in C-sharp minor, given out with resounding force by the full orchestra, with the melody in the violins. The conclusion-theme in D major sets in immediately upon it, the melody in the first violins closely imitating the bass in the lower strings, against a syncopated accompaniment in the second violins and violas. A free closing passage on a figure taken from the conclusion-theme, in the wood-wind and horns, leads over in *decrescendo* to the next part of the movement.

This part (like the third part in the first movement) is an almost exact repetition of the first, but with the following changes of key. The first theme and first subsidiary remain unchanged in the tonic, E major; but, at

the return of the first theme, the key changes to A major. The second theme and second subsidiary are both in A minor; the conclusion-theme in E major. There is a short coda on figures taken from the conclusion and first themes.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

ENTR'ACTE.

Gleanings from the Court Library in Utopia.

"Rid thy soul of all reverence for a signature," preacheth the man of progress. "Beethoven was not impeccable, and Bach himself nodded at times. Let not a great name impose upon thee; a signature is but a fetich-fit only for idolatry, not true worship." Ay, my good friend; yet, upon the whole, has not Beethoven earned the right to having his signature revered? And, when Bach nods, were it not best for us reverently to respect his nap? — Fungolfactor Scriblerus, *De Veneratione.*

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Has the artistic sense of the world been undergoing a process of toughtening, or of refining? We now delight in things which would have set people's teeth on edge in the consulship of Plancus; yet we have learnt to perceive organic constitution and beauty where our fathers would have descried mere chaos. May be, our artistic sense is, after all, neither finer nor tougher than theirs. All new wine is tart, and mellows only with age; new art has a rasp to it, and time alone can make it fit for our use. As we are to our fathers, so were they to theirs.—DIOGENE CAVAFIASCHETTO, *Paralipomena.*

"*Jenseits von Gut und Böse,*" says Nietzsche, "on the other side of Good and Evil." And moralists frown, or laugh sardonically, according to their temper. But has not the world already gone far toward practically accepting Nietzsche's idea? Does not society often accept genius as an all-sufficient passport, even without the visa of good morals?—HANS SCHWARTEMAG, *Die schönen Künste ethisch betrachtet.*

"*Umwerthung der Werthe,*" cries Nietzsche again, "transvaluation of values." But why cry so loud for what will and must come of itself? Me-

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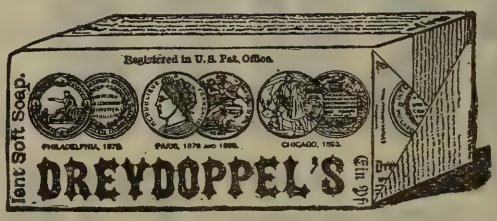
This is the 

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seems the works of any great composer you please, and their fate in the world of art, furnish a tolerable practical illustration of the inevitableness of such a transvaluation.— HANS SCHWARTEMAG, *Die schönen Künste ethisch betrachtet.*

What a wondrous thing a child's power of observation is! How keen, and how unprejudiced! It knows nothing of "values," but picks out details in an object with no regard for their importance or insignificance. A little boy of six once noticed that there were three different kinds of trombones in a certain orchestra: one played with a handle, another played without a handle, and a third made, not of brass, but of copper. Can it be that the Italians had preserved something of their infancy, when they called Beethoven's symphonies "*musica di chiesa*"?— DIOGENES SPATZ, *Ueber Kunst und Dummheit.*

SYMPHONIC POEM, "WALLENSTEIN'S CAMP" . . . BEDŘICH SMETANA.

(Born at Leitomischl, Bohemia, on March 2, 1824; died in Prag on May 12, 1884.)

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"Tarrytown, N.Y., March, 1894."

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Wallensteins Lager in German — belongs to Smetana's posthumous works. Its poetic theme is the first part of Schiller's *Wallenstein* trilogy. It has recently been played in Prag as incidental music to the drama *Wallensteins Lager*, connecting it with *Die Piccolomini.*

It opens with a tumultuous outburst of the full orchestra, *Allegro vivace* in D major (4-4 time), suggestive of the hubbub and turmoil of that old-time camp life which is so brilliantly depicted in Schiller's play. This orchestral rough-and-tumble goes on for some time, now diminishing to *pianissimo*, now swelling to the most strident double-*fortissimo* of the full band. Ever and anon horn and trumpet-calls are heard through the din. After a while all is hushed, and a jovial dance-tune is given out by the

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clarinet, then taken up by other instruments, and worked up against more or less florid counter-figures at great length. An augmentation of this phrase, which comes in later on in the trombones and tuba in octaves, may be taken as suggestive of the Capuchin's sermon.*

Still farther on, the original waltz-rhythm of this theme changes to the 2-4 time of a turbulent contra-dance, leading *accelerando* to a return of the opening tumult of the poem. This soon subsides, however, and we come to an *Andante* (4-4 time) in which the mysterious *pizzicato* of the strings, interrupted by weird harmonies in the wood-wind and meandering phrases in the muted first violins, is probably meant to suggest night and darkness. This short *Andante* leads to a *Tempo di marcia, Moderato* in D major (4-4 time); brilliant fanfares on four trumpets introduce a march, beginning *pianissimo* and gradually swelling to the full strength of the orchestra. The working-up of this march-theme is exceedingly elaborate, and continues until the end of the composition.

This symphonic poem is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, snare-drum, bass-drum and cymbals, and the usual strings. The score bears no dedication.

* Rheinberger, too, has some reference to the preaching Capuchin in the *Lager* movement (Scherzo) of his *Wallenstein* symphony.

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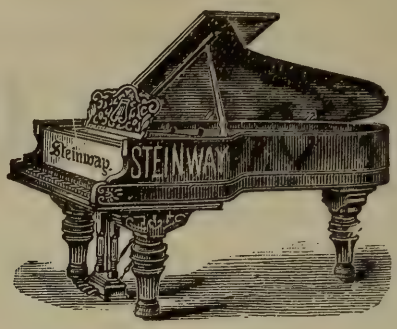

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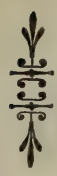

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PROGRAMME.

Robert Schumann – – – Symphony No. 4, in D minor, Op. 120

I.	Ziemlich langsam (D minor) - - - -	3-4
	Lebhaft (D minor) - - - - - -	2-4
II.	Romanze: Ziemlich langsam (D minor) - -	3-4
III.	Scherzo: Lebhaft (D minor) - - - -	3-4
	Trio (B-flat major) - - - - - -	3-4
IV.	Langsam (D minor) - - - - - -	4-4
	Lebhaft (D major) - - - - - -	4-4

Edouard Lalo Symphonie Espagnole, for Violin and Orchestra, Op. 21

I. Allegro non troppo.
II. Scherzando (Allegro molto).
III. Andante.
IV. Rondo (Allegro).

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Schumann began this symphony in 1841, before any of his others; indeed it was sketched out and nearly completed when he abandoned it to turn his hand to the No. 1 in B-flat major, opus 38; but as soon as the latter was finished, he returned to work on the D minor, and completed it some time before the year was out. It was first given at the Gewandhaus in Leipzig, conducted from the composer's MS.; but Schumann was dissatisfied with it, and laid it on the shelf after this single performance. In 1851 he came out with a new, remodelled version of the score, which was soon published as No. 4,—he having written the No. 2 in C major, opus 61, and the No. 3, in E-flat major ("Rhenish," or "Cologne" symphony), opus 97, in the interval,—and this remodelled version is to be regarded as the authentic one.* The original version long remained in MS., and, as there had been only one performance of it, not much was generally known about it. It was supposed that the changes made by the composer in the second version were for the most part matters of instrumentation. Some time after Schumann's death the MS. passed into the hands of Johannes Brahms, who permitted its publication a few years ago. It was then seen that the changes made in the second version were often of a very radical nature, a great deal of elaborate contrapuntal work having been cut out, to give place to a simpler, more rhythmic and dramatic treatment. The original version was first played in this country by the New York Philharmonic Society in February, 1892, and in this city by the Boston Symphony Orchestra on March 11 and 12 of the same year. It was given more as a matter of biographical-historical interest than for any other reason, for the

*The following notice is printed on the fly-leaf of Breitkopf & Härtel's edition of the full score:
"The sketch of this symphony was made as early as 1841, shortly after the first in B-flat major; but it was not fully instrumented until January, 1851. This remark has seemed necessary, as two more symphonies, numbered 2 and 3, appeared later, which would consequently be the 3rd and 4th by the dates of their composition."
There is an evident error here; for the symphony (in its first version) could not have been publicly performed in 1841 unless it had been fully instrumented. The publication of the Brahms MS. of this first version sufficiently proves this, also.

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second version is, after all, the only authentic one. The second version is played at this concert.

The full title of the work, on the title-page of Breitkopf & Härtel's edition, is: "Symphony No. IV. D minor: Introduction, Allegro, Romanza, Scherzo, and Finale in one movement (*in einem Satze*)." This indicates that, as in Mendelssohn's "Scotch" symphony, all the movements are to be connected and played without intervening waits. The tempo-marks at the head of each movement are in German, other expression-marks and indications of transient modifications of the tempo in the usual Italian.

The first movement begins with a slow introduction, *Ziemlich langsam* (*Un poco lento*) in D minor (3-4 time), in which the full orchestra (without trombones) carries out a serious, contrapuntal figure in pure polyphonic treatment. Toward the end a spiral figure in sixteenth-notes makes its appearance in the first violins, and is briefly worked up in a short *stringendo* passage in 2-4 time, leading directly to the main body of the movement, *Lebhaft* (*Vivace*) in D minor (2-4 time).

This begins immediately with the stern, passionate first theme, which is based on the spiral figure already heard in the introduction. This theme is briefly developed for fourteen measures, ending with a definite cadence in the tonic. Then follows a far longer second period, in which the same spiral figure is developed again in a wholly different, more imitatively contrapuntal, way, the tonality very soon changing to the relative F major; in this period (which is thirty-three measures long) the treatment of the principal figure somewhat passes the bounds of thematic development, and assumes the character of actual working-out. Then follows a shorter conclusion-period (of eleven measures) in F major, beginning with a short melodic development of another figure from the first theme, and ending with passage-work on the principal spiral figure. This closes the first part of the movement, which is repeated. It will be seen from this analysis that this first part apparently entirely liberates itself from the laws of the

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sonata form; for there is no real second theme nor conclusion-theme. But the irregularity is more apparent than real; if the letter of the form is to a certain extent disobeyed, the spirit of the form is sufficiently definitely carried out. The three successive periods I have mentioned, the first of which is in the tonic D minor, and the second and third in the relative F major, contain three successive developments of the first theme, which developments are so distinctly different in character that they may well be accepted as representing the regulation three themes of a symphonic movement.

The free fantasia carries on the working-out of the theme, now on the scheme of the second period, now on that of the first, a noteworthy effect being produced by bringing in a new, solemn counter-figure played by the trombones in unison; it is also to be noted that, in the course of the working-out, some quite new rhythmical figures are evolved from the theme, and worked out side by side with the principal spiral one. After sixty measures of this work, we meet with a new and unexpected feature: an actual *cantabile* "second theme" (plainly derived from the first, though it be), the first phrase of which is in F major, and the second in D minor. It is first given out by the first violins, flute, and oboe, and then carried on by the oboe and clarinet, its development being interrupted

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every now and then by a return of the spiral figure. From this point to the end the movement is wholly irregular, there being no third part to it. The only hint of a returning period is that at one point one of the earlier portions of the free fantasia itself is taken up again and repeated almost note for note; this longish passage (in which the trombone counter-figure makes its appearance, and which ends with the entrance of the new "second theme") began the first time in E minor, then modulated to D-flat major, ending with a modulating half-cadence to F major. This second time it begins in G minor, modulates to E major, and ends with a half-cadence in G-sharp major (A-flat major); it will be seen that the succession of keys corresponds exactly. But this is the only case in the whole movement of a period being repeated; from the end of the first part the movement is really all free fantasia up to the beginning of the coda, which sets in *fortissimo* in the full orchestra in D major, in which key and mode the movement ends.

The second movement, Romanze: *Ziemlich langsam* (*Un poco lento*) in D minor (3-4 time), is in a favorite form of Schumann's, that of a simple romanza with contrapuntal intermezzo. It begins with a slow, mournful melody sung by the oboe and first 'celli in octaves to a simple accompaniment in *staccato* chords in the other strings *pizzicati* and the clarinets and bassoons. This melody is in the Gregorian Hypodorian mode (the scale of D minor with a major sixth and minor seventh degree, based on its dominant, A). Then comes a short intermezzo in A minor in which the contrapuntal work in the introduction of the first movement reappears, ending with the closing phrases of the romanza melody, as a sort of refrain. This is followed by a return of the contrapuntal intermezzo in D major, a solo violin ornamenting the upper voice in the harmony with elaborate figural embroidery in sixteenth-note triplets. A second return of the romanza, with somewhat richer instrumentation, brings the movement to a close on the dominant A major chord.

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The third movement, Scherzo: *Lebhaft* (*Vivace*) in D minor (3-4 time), is quite regular in form, consisting of two repeated sections of sixteen and forty-eight measures respectively. Contrapuntal imitations abound in it; the theme, as first presented, is of a peculiarly stern, almost ferocious character, but unbends considerably in some of the developments of the second section. But, upon the whole, it forms a good counterpart to the theme of the first movement. The Trio, in B-flat major (3-4 time), consists of a succession of eight-measure phrases, given out in full harmony by the wood-wind and lower strings, the melody being figurally embroidered by the first violins. Although the rhythmic formation of these phrases is essentially regular, they all being just eight measures long, the fact of each phrase beginning on the third beat of its first measure (with all the voices tied to the first beat of the next one), and ending on the third beat of the eighth, makes the rhythm sound peculiarly halting; each phrase seems to stop short suddenly, as if afraid of stumbling over something. After the Trio the Scherzo is repeated; after which repetition the Trio returns once more and closes the movement with a free coda.

The fourth movement opens with a slow introduction, *Langsam* (*Lento*) in D minor (4-4 time), which begins *pianissimo* with a close *tremolo* in the second violins and violas, over which the first violins keep insisting on the spiral figure of the first movement, while the trombones and clarinets keep coming in with reminiscences of another figure from the same movement. A short *stringendo e crescendo* passage leads to a *forte* hold on the chord of the dominant 7th.

The main body of the movement, *Lebhaft* (*Vivace*) in D major (4-4 time), begins with the whole orchestra in *fortissimo* on the first theme. The thesis of this theme is taken directly from the phase of the theme of the first movement which we find in the free fantasia at the point in the repeated passage, mentioned in my analysis of that movement, where the modulation to D-flat major comes the first time. Both the spiral figure

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and a certain march-like rhythm are unmistakably recognizable; it is essentially the theme of the first movement over again. Its brief development is followed by a more *cantabile* first subsidiary in the relative B minor (passage-work on a single phrase), which leads to the enchanting, buoyant second theme in the dominant A major, given out by the strings and wood-wind. This second theme is developed at considerable length, and is followed by some subsidiary passage-work leading to a grimly-imposing, almost terrible conclusion-theme in the same key, in which harsh dissonances are successively prepared and resolved in the trombones, horns, and trumpets against rising scale-passages in the strings and wood-wind. The first part of the movement closes with a return of the rhythm of one of the figures of the first theme, and is then repeated.

The free fantasia begins with an orchestral effect which one almost suspects Berlioz must have heard, before writing his famous fire-flashes in the *Menuet des feu-follets* in the *Damnation de Faust.** It then goes on to the most elaborate and pertinacious contrapuntal and fugal working-out of a rhythmical figure from the first theme, leading at length to a briefer and simpler working-out of the first subsidiary. Then comes the joyful second theme in the tonic, D major. Here is really the beginning of the third part of the movement, the return of the first theme and the first sub-

* This would have seemed possible if the dates in Berlioz's *Mémoires* had been correct. He dates his first visit to Germany "1841–42," saying that he started on his trip "a few days after" the grand festival conducted by him at the Opéra in Paris, which festival was given on November 1, 1840. His itinerary in Germany was: Mainz, Frankfort, Stuttgart, Hechingen, Mannheim, Weimar, Leipzig, Dresden, Leipzig again, etc.; so that he might well have been in Leipzig at the time of the first performance of the original version of Schumann's symphony. Unfortunately for all this, Edmond Hippeau has established beyond all doubt that Berlioz was wrong in his dates. Marie Récio (afterwards Berlioz's second wife) took Mme Stoltz's part of Isolier, in Rossini's *Comte Ory*, at the Académie de Musique in Paris very shortly before January 30, 1842 — on which date the criticism on her performance appeared in the *Journal des Débats* (Berlioz's paper). Hippeau says, in his *Berlioz intime:* "She did not keep the part long. I see that Mme Stoltz retook it from her in April, on Mme Dorus-Gras's return. . . . It was in this year that Mlle Récio decidedly dragged Berlioz from his home: she went with him on his first journey abroad. She sang at the first concert he gave in Brussels in the latter part of September." Berlioz stopped in Brussels on his way to Frankfort. In one of Ferdinand Hiller's note-books there is a note, dated January 16, 1843, in which he speaks of having just returned to Frankfort and meeting Berlioz there. So Berlioz could not have got to Leipzig earlier than 1843. On the other hand, the second performance of Schumann's symphony (second version) did not take place until 1851; and the *Damnation de Faust* was already written and performed in 1846. So it is impossible that Berlioz should have got the idea of this orchestral effect from Schumann. It is, however, a curious coincidence; for the effects I speak of, in *Faust* and the symphony, are very much alike, and moreover I know of nothing at all resembling them in any other orchestral composition.

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sidiary being irregularly omitted. From this point we have an almost note-for-note repetition of the corresponding portion of the first part, only now in the tonic. The coda begins with a return of the "fire-flashes," when suddenly a wholly new *cantilena* of the most grandiose-passionate character appears in the violas, clarinets, and bassoons and is concisely developed with stronger instrumentation, until a short *Schneller* (*Più moto*) in 2-2 time brings the movement to an end with some brilliant passage-work.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 valve-trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

ENTR'ACTE.

Traditions.

It is perhaps not generally known that Shylock, in *The Merchant of Venice*, was written and originally acted as a low-comedy part. But such is historically the case. It was not until Charles Macklin (1690–1797) that the part was acted, as it has been almost invariably since, on the lines of high tragedy. Pope's well-known lines on Macklin's Shylock,

> This is the Jew
> That Shakspeare drew!

are a better expression of the poet's enthusiasm than of his historical accuracy; for Macklin flew in the face of all tradition It may be doubted whether a modern audience could stand a revival of the original Shylock, with red wig, Hebrew accent, grotesque gesture, and all the other attributes of a comic character-part. It would probably shock the poetic ideal we have learnt to form of the character. It may well be doubted whether Macklin had any artistic right to transform the part as he did. There is, to be sure, an undercurrent of seriousness in Shylock that might well give an

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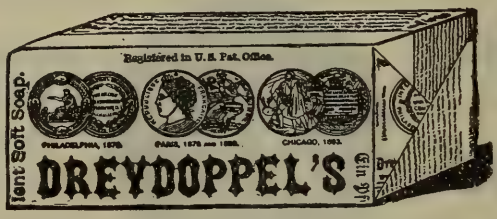
actor the cue for taking the part seriously; and to have the profounder side of Shakspere's keen psychological study thrown into relief may compensate us for losing the roaring laughter that "The curse never fell upon our nation till now" was evidently meant to call forth. But, on the other hand, in what other play of Shakspere's do you find a prominent character stand out in so strong contrast to the general mood of his surroundings as the modern Shylock does in *The Merchant of Venice?* Macklin's innovation seriously affected the psychical balance of the play. The old low-comedy Shylock belonged there, as by nature; the modern high-tragedy Shylock "makes irruption" — as the French say — into the play. There is a *con* as well as a *pro* in the matter. Still we may safely grant this much: if an actor to-day were to take it into his head to revive the original Shylock once more on our stage, he would have to give some more valid reason for so doing than merely that he was following the right tradition.

It has often seemed to me that somewhat too great authority has been imputed to tradition, as a guide to artistic performance — dramatic or musical. Tradition is often an exceedingly ticklish thing; especially when old, it is quite as likely to be counterfeit as it is to be genuine. It is most especially liable to be counterfeit when it has to do with particular details, and not with a general point of view. The part of Shylock is a good instance. The general tradition that it was originally a low-comedy part is trustworthy enough; it is quite sufficiently vouched for by good authority. But about the exact low-comedy lines the part was to be acted on, tradition is all but silent. Even were it not silent, it would be foolish to follow it. Were an actor to revive the old low-comedy Shylock to-day, we may be sure that the habits of the stage have so changed since Shakspere's time, that an exact reproduction of the style of low-comedy acting that was current then would be artistically inadmissible now. If Shylock is to be acted as a low-comedy part, it must be on the general lines of our modern low-comedy acting; the older style would in all probability strike us, not as low-comedy,

This is the 

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but as sheer burlesque. The general tradition may still have its value; the special tradition — even if we could have it — would in all probability be artistically worthless.

There is probably no artistic institution in the world where tradition is more jealously, and at the same time more intelligently, guarded than at the Théâtre-Français in Paris. The Molière traditions, for instance, are probably very accurate and authentic there. Yet only their general spirit is carried out nowadays; even in plays like *les Précieuses ridicules* the characters are not dressed with the farcical exaggeration of Molière's day — no cultivated modern audience could stand it!

And, if the thorough-going validity of dramatic stage-tradition is often open to question, the validity of musical tradition is doubly so. For nothing is more liable to be gradually counterfeited in the course of time than even the most unquestionably authentic traditions of musical performance.

Take the one matter of tempo. Even since the invention of the metronome, traditions of tempo have been very shaky indeed. Without going back to the classic days, one can point to a striking modern instance of this. Probably few works have ever been more carefully and elaborately metronomized by their composers than Wagner's *Tannhäuser*. It is suggestive that Wagner gave up putting metronome-marks in his scores after *Tannhäuser* — confessedly because he found that opera conductors refused to follow them. But this is not the most important part of it. Wagner did not follow them himself! I have taken the trouble at various times to ask experienced conductors — men whose professional work makes them especially competent to carry a given tempo in their heads — who had heard Wagner conduct *Tannhäuser* himself, to give me his tempi. In no single case did these tempi agree with the metronome-marks in the score! Think you that Wagner conducted the march with the *allabreve* half-note at 72? There is ample testimony that he took it slower. Try Wolfram's "*War's Zauber, war es reine Macht*" with the quarter-note at 54, and see

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what comes of it. That is Wagner's metronome-mark; but he never really took the movement at that funereal snail's-pace, for all that. The trouble is that some men find it absolutely impossible to metronomize accurately. Even having a movement metronomized by some one else, by the second. hand of a watch, while the composer is actually conducting a performance, is not enough. For the composer himself will modify his own tempi more or less, according to certain outside conditions — according to the size and sonority of the hall, the size of the orchestra and chorus, the spirit of the singers, etc. Surely no man was ever a better authorized nor a more adequate proxy for a composer than von Bülow was for Wagner, when he conducted the performances of *Tristan und Isolde* in Munich in 1865; and Bülow said that he changed tempi almost every night! Wagner was perfectly satisfied. It is well known by musicians that Schumann had the first movement of his A minor quartet played at a tempo to which no one could be got to listen now. None of us could stand the first movement of Mendelssohn's violin concerto at the slow tempo at which the composer is credibly said to have conducted it.

It is with other musical traditions as it is with traditions of tempo. Take the Handel traditions; especially those which relate to the singing and accompanying of his airs. These traditions have, for over a century and a half, passed through the hands of singers — nine out of ten of whom may safely be trusted to have done what best suited their individual voices and tastes. What possible relation, then, can these traditions now bear to the style in which Handel himself had his airs sung? All we now know is that most singers, so-called "Handelian," sing Handel pretty much as they sing any music you please; and they insist upon the accompaniments being played so as to "show off the voice," just as they would in an air by Bellini or Donizetti. But now hear what Robert Franz has to say on the subject. He writes "As vocal music, since Mozart, has its centre of gravity in the *cantilena*, people think they may apply

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this to compositions of earlier periods also, which are almost without exception treated polyphonically — whereby the remaining web of voices comes off badly enough." It is one thing to treat the voice-part in an air as if it were the be-all and end-all of that air; quite a different thing, to treat it as *primus inter pares* in a polyphonic structure. Here we have a striking instance of a highly cultivated musician and thorough Handel student, like Franz, going straight back to one of the most characteristic phases of musical thought in Handel's day; and the result he arrives at is just the one away from which — not toward which — the "Handel traditions" have been tending for a hundred and fifty years!

Every musical tradition takes color more or less from the channel through which it has come down to us; at last its whole hue is changed, and it becomes historically worthless. But, even could we obtain it in its original purity, it might still be artistically worthless. A great old work may have that in it which enables it to bid defiance to the wear and tear of time, and survive many changes of musical fashion and habit. But it can do this successfully only by consenting to follow such changes of fashion and habit now and then in matters of secondary importance. No old work can possibly mean to us now exactly what it meant to its composer's contemporaries. We cannot help looking upon it from a different artistic point of view from theirs, listening to it with other ears. The most accurate and uncounterfeited traditions of performance will be precisely the ones that will least satisfy us, so long as they touch merely external and not essentially functional characteristics of the music. No one to-day could stand Macbeth, as acted by Garrick or even by Macready; that whole style of acting is obsolete now; we no longer care to have an actor confine himself to displaying the emotions of a dramatic character, we ask him to impersonate the very character itself. Macready used to thrill whole audiences with horror and terror; we now should probably laugh at him, and see nothing but ludicrous grimacing in his

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expressive play of feature. An old, now obsolete, style of singing and playing might well have much the same effect upon us.

Remember that, in so far as regards old music, its most essential and functional characteristics may often appeal to us forcibly and find a ready response in our hearts by their very contrast to the reigning musical characteristics of our own time. But to give additional sharpness to this contrast by emphasizing what is merely superficially old-fashioned in them, is to run the risk of falling into the grotesque. It is the same with the drama. Who would care to see Victor Hugo's *Lucrèce Borgia* acted in the exact costumes of the period? Why, the heroine would have to wear shoes with such high heels and thick soles that she could not keep her balance without a cane in each hand! She could not walk, but only toddle about on the stage! Personally, I care little to know the exact tempi at which Beethoven conducted his symphonies; I hardly think all of them would be viable nowadays. In some cases, in movements marked *Allegro con brio*, *Allegro molto*, *Allegro assai*, or *Presto*, I fancy we should find his tempo somewhat too slow. Why? Because movements of this character should always give one a certain sense of onward rush and pushing speed; they must go at a gallop, not at a canter. The exact pace does not count for so much as the constant effort to go fast. Now, in Beethoven's day, orchestral players, especially those on wind instruments *could not* play so fast as our modern players can; what was a gallop to them would be but a jog-trot to our young virtuosi. Consequently, what would have been a most inspiriting *Allegro assai* with their playing might sound like a leisurely *Allegro commodo* with the playing of a modern orchestra; the *effort to go fast* would be wanting. The real object is to have the music sound to us as nearly as possible as it sounded to Beethoven's audiences; that is, make the same impression upon us.

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M. Edouard Lalo, though of Spanish descent, has lived the greater part of his life in France (after receiving instruction at the Conservatory of Lille, he removed to Paris), and is now identified with the more modern French school, which includes Saint-Saëns, Massenet, Godard, Délibes and Widor. In former years, he was the viola player of the celebrated Mauria Quartet of Paris; but it is as a composer that he has become distinguished among his *confrères*. His compositions include considerable chamber music; a ballet, "Namouna"; several rhapsodies for orchestra; the "Fantasie Norwégienne," and the "Symphonie Espagnole," for violin and orchestra; a symphony; and the opera, "Le Roi d'Ys." It is said of the composer that at one time he gave up in despair the idea of writing any longer, and spent a considerable period without producing any new works. But, meantime, his reputation spread abroad, in Germany especially. At last, the Paris conductors, Lamoureux and Colonne, obliged their audiences to listen to him. This brought him public attention and popularity.

In a biographical sketch by Adolphe Jullien, we find this estimate of Lalo: "His talent is of an extremely individual kind, and has been formed, not by the discipline of the *Consveratoire* nor by the influence of professors, but by the direct study of such masters as Beethoven, Schubert, and Schumann, for whom he has a special predilection. His chief characteristics are the expressive grace of certain ideas, the piquancy of some of his themes, and, above all, the richness and skill of his orchestration."

A violin concerto and the "Symphonie Espagnole," both written for Sarasate, and first performed by him on Jan. 18, 1874, and Feb. 7, 1875, respectively, were received with great favor, and pushed their composer far along the road to success.

The "Symphonie Espagnole" is esteemed a fine expression of its composer's piquant individuality. Each movement is marked by some Spanish national peculiarity, either of melody, accent, or rhythm. Many and varied are the felicitous touches in the instrumentation, which though full, is so deftly managed as not to override the agreeable, attractive, and brilliant solo part. The work, as has been pointed out by another, is scarcely deep enough to justify its title of symphony. It is more properly a symphonic concerto. The orchestra, is the usual one, with the addition of a harp in the *scherzo* and tambourine and triangle in the last movement, which is in the form of a *habanera*. The movement omitted in to-day's performance is an *intermezzo*.

EPISODE FROM LENAU'S "FAUST": SCENE IN THE VILLAGE TAVERN (MEPHISTO-WALTZ) . . . . . FRANZ LISZT.

This is the second of *Two Episodes from Lenau's Faust* in which Liszt made Lenau's text the poetic basis of compositions of the symphonic poem

sort. The scene is laid in a village tavern, where a peasant wedding is going forward. Mephistopheles looks in at the window in the guise of a huntsman, and beckons Faust to follow him into the room. Entering upon the scene of jollification, Faust soon becomes smitten with a black-eyed village beauty, but feels a little shy at first about asking her to dance with him. Mephisto laughs at him "who has just had it out with hell, and is now abashed before a woman." Turning to the village musicians, he says: "You dear people, your bow is drawn far too sleepily! To your waltz sick pleasure may turn on lame toes, but not youth, full of blood and glow. Reach me a fiddle, 'twill give out another sound, and in the tavern shall be other springing!" He takes the fiddle and strikes up a waltz-tune, to which Faust and the young girl dance madly, he the while commenting on all the delights of dancing, love, and beauty in a glowing monologue which, upon the whole, it will be quite as well not to quote here.

The music is one of the liveliest and most graphic of Liszt's tone-pictures, and follows Lenau's text with a minute regard for detail and a frank vividness of illustration that leave nothing to be desired in their way. The piece is scored for full modern orchestra.

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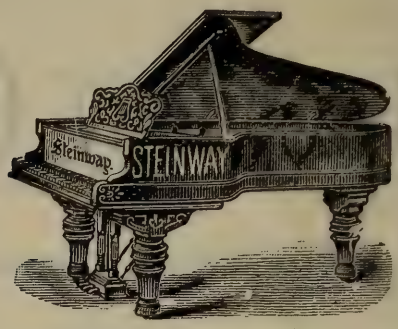

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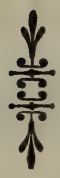

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PROGRAMME.

Ludwig van Beethoven - Symphony No. 4, in B-flat major, Op. 60

I.	Adagio (B-flat major)	4-4
	Allegro vivace (B-flat major)	2-2
II.	Adagio (E-flat major)	3-4
III.	Allegro vivace (B-flat major)	3-4
	Trio: Un poco meno Allegro (B-flat major)	3-4
IV.	Finale: Allegro ma non troppo (B-flat major)	2-4

Anton Rubinstein - Concerto for Pianoforte, No. 4, in D minor, Op. 70

I.	Moderato (D minor)	2-2
II.	Moderato assai (F major)	3-4
III.	Allegro assai (D minor)	2-4

Karl Goldmark - Prelude to Part III. of "The Cricket on the Hearth"
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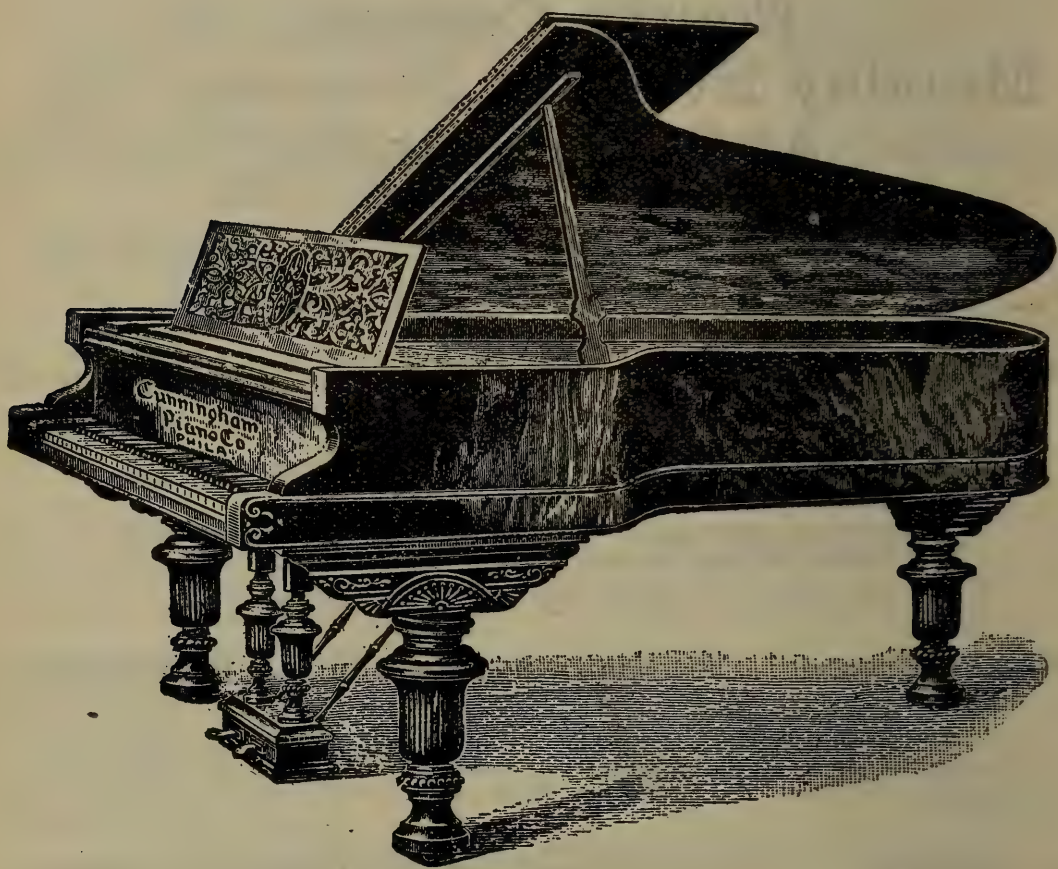

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SYMPHONY NO. 4, IN B-FLAT MAJOR, OPUS 60. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written in 1806. It was first played at a concert gotten up for Beethoven's benefit in Vienna in the latter part of March, 1807. It was preceded on the program of this remarkable concert by Beethoven's first, second, and third symphonies! The score was published in March, 1809 by the Bureau des Arts et d'Industrie in Vienna and Pesth.

Although by no means so startling a work — to modern ears — as its predecessor, the *Eroica*, this symphony met with almost as much opposition at first. Carl Maria von Weber particularly abominated it; what he wrote of it has remained one of the most curious monuments of critical blindness. According to him, the work had neither theme, nor harmony, nor form; nothing but ear-scorching dissonances and inexplicable noise! Since him, more intelligent criticism has raised it to the very highest rank, as an unsurpassed example of melodic inspiration and perfection of musical form.

The first movement opens with a slow introduction, *Adagio* in B-flat major 4-4 time. Against softly sustained B-flats in the wood-wind and horns, the strings in octaves give out a thoughtful phrase in B-flat minor, ending on the dominant. Then comes a *staccato* groping in the first violins, through which we hear a soft sigh from the bassoons, answered by the 'celli and double-basses. *Staccato* chords of the dominant 7th and minor 9th in the wood-wind, horns, and violas lead to a return of the long-sustained B-flats in the wind, against which the strings repeat their B-flat

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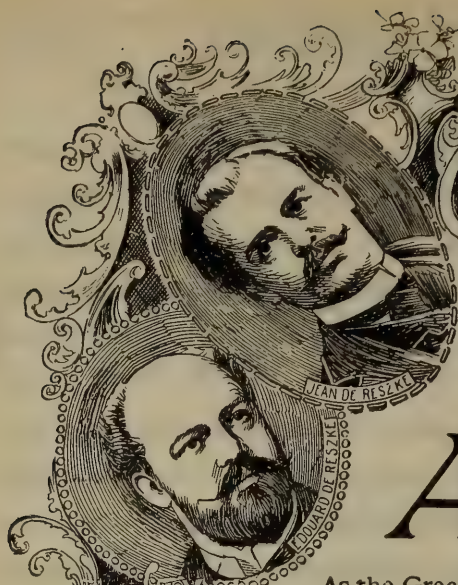

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minor phrase; ending this time, not on the dominant, F, but on G-flat. This G-flat is immediately taken as an F-sharp, dominant of B-natural minor; and the violin gropings, bassoon and bass sighs, and *staccato* 7th and 9th chords are now repeated in this key. Some further modulating developments follow, leading at last to the dominant of D-minor; from which note, A, the whole orchestra jumps to a *fortissimo* outburst on the dominant-7th chord of B-flat major. Brisk ascending *fusées* lead to the main body of the movement.

This *Allegro vivace* in B-flat major (2-2 time), opens with a succession of chords of the dominant, each one led up to by a *fuseé* of the violins; after which the first theme — a sort of zig-zag arpeggio phrase — appears in the strings, answered by a more *cantabile* figure in the wood-wind. The development is long and persistent. A transitional subsidiary — syncopated harmonies in the wind, then in the full orchestra — leads over to the dominant, F major, in which key the humorous second theme comes in in the bassoon, answered imitatively by the oboe, then by the flute, the latter melodiously rounding off the period. The strings then take up the last figure of the flute, and develop a sterner second subsidiary, which leads in *crescendo* climax to the conclusion-theme, a canonical dialogue between clarinet and bassoon in F major, accompanied by the strings, and strongly carried out by the full orchestra; debouching at last into a syncopated third subsidiary, with which the first part of the movement closes. There is a repeat.

The free fantasia is long, and runs wholly on the first theme, save for one peculiarity which makes this movement unique, as far as I know, in the history of symphonic writing. In the midst of the elaborate working-out of

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the first theme, an entirely new *cantabile* phrase appears against it, first in the violins and 'celli, then in the flute, clarinet, and bassoon, lastly in the violins in octaves, as a counter-theme. Now, as this is the first bit of real *cantilena* that has been heard in the movement, it should — by one standard, at least — be called the second theme. And it only makes its appearance in the midst of the free fantasia!

The third part of the movement is entirely regular, the second and conclusion-themes coming in the tonic. There is a short coda.

The second movement, *Adagio* in E-flat major (3-4 time), begins with an introductory measure, in which the second violins give out a figure which is prominent in the accompaniment of some of the themes of the movement, and even assumes a thematic importance of its own. Then the first violins sing the melodious first theme, accompanied by the second violins, violas, and 'celli. This is then repeated in fuller harmony by the wood-wind, accompanied by the strings. A strong subsidiary follows in the tonic, measures of billowing arpeggj in the middle strings being regularly answered by more *cantabile* phrases in the first violins;

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some *crescendo* passage-work leads to the second theme in the dominant, B-flat major: a tender melody of the clarinet, accompanied by a series of little syncopated sighs in the first violins and groping *pizzicati* in the second violins and other strings, the period closing with a measure of rapturous *forte* in all the wood-wind in 3rds. A conclusion-theme follows in the same key: a sinuous phrase in thirty-second-notes, beginning in the 'celli, then rising step by step through the other strings to the first violins; the accompanying figure of the first measure of the movement persists in the bass until it is taken up by the whole orchestra and closes the first part.

The free fantasia — for the movement is in the sonata form — is comparatively short, but none the less elaborately worked out. It is here that the accompanying figure shows itself as an actual theme.

The third part of the movement stands in perfectly regular relations to the first, and ends with a short coda, toward the end of which the accompanying figure returns for the last time in the kettle-drums amid the total silence of the rest of the orchestra.

The third movement, *Allegro vivace* in B-flat major (3-4 time), is really a scherzo, although not marked as such in the score (Peters edition); it is however, marked "Menuetto: *Allegro vivace*" in Breitkopf & Härtel's *Thematic Index*. This "Menuetto" is thoroughly a misnomer; for the rhythmic unit is the dotted half-note, not the quarter-note, thus making the movement a true scherzo. It is quite regular in form, the trio, *Un poco meno Allegro* in B-flat major, recurring twice.

The fourth movement, *Allegro ma non troppo* in B-flat major (2-4 time),

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is a brilliant and elaborately developed rondo on one principal theme and several subsidiaries. The principal theme has rather the character of running passage-work, but some of the subsidiaries are more *cantabile.*

This symphony is scored for 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Count von Oppersdorf.

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The first movement of this concerto, *Moderato* in D minor (2-2 time), is a fine instance of compact, concise form. The wind instruments in the orchestra begin immediately with the exposition of the stern first theme, which is briefly developed by the full orchestra until the solo instrument enters with a short, fiery introductory cadenza, and then dashes upon the first theme, in its turn, carrying it through alone, with a call from the trumpets and horns between the phrases. Then the pianoforte proceeds to the first subsidiary, working it up together with the orchestra, the development assuming more and more the character of running contrapuntal passage-work. Then the pianoforte passes to the passionate second theme, in F major, which leads to a quieter conclusion-theme in the same key, given to the strings and pianoforte together. This theme, ending with a modulation back to D minor, closes the first part of the movement. Neither Haydn nor Mozart could have written a first part more exclusively devoted to the bare presentation of thematic material. Compared with the

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simple brevity of this first part, the free fantasia is rather long and, for Rubinstein, quite elaborate. The third part of the movement begins irregularly, not with a return of the first theme, but with the running passage-work of the development of the first subsidiary; this is now carried through at somewhat greater length than in the first part of the movement, and leads to the second theme, now in B-flat major, which the pianoforte develops as before, the clarinet and flute coming in with little freely imitative counter-phrases. The conclusion-theme follows in B-flat major, in precisely the shape it did at first, and is followed by a free cadenza for the solo instrument, which, in turn, leads over to a resounding return of the first theme in the tonic, D minor, given out by the full orchestra against brilliant ornamental octaves in the pianoforte; this begins a long Coda, running mostly on the first subsidiary, and worked up with the greatest energy by solo instrument and orchestra.

The second movement, *Moderato assai* in F major (3-4 time), begins with a sustained A on the horn, against which the strings and wood-wind play alternate harmonies leading over from the key of D minor to F major, the pianoforte entering, against a sustained call in the solo trumpet, to complete the modulation. All this is transitional and introductory. The pianoforte then plays the *cantabile* first theme wholly alone, the orchestra coming in only with a few connecting measures between the first and second periods of the melody. This theme is immediately repeated, with a more elaborate arpeggio accompaniment, the pianoforte playing the melody and the arpeggj being divided between it and the flutes and clarinets, the strings coming in to furnish a richer harmonic background.

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Then comes a more rapidly moving second theme in D minor, the pianoforte part running in restless sixteenth notes, and the orchestra playing phrases which have, at least a rhythmical, connection with the first theme. Then follows the same transition from D minor to F major that was heard at the beginning of the movement, and the first theme returns in the tonic, F major, played by the clarinet over full harmony in the rest of the woodwind, the pianoforte embroidering the *cantabile* melody with rising and falling double arpeggj. A very short Coda brings the movement to a close.

The third movement, *Allegro assai* in D minor (2-4 time), opens with some fitful introductory phrases in the strings in the tonic, D minor, ending on the dominant, A; then, after two measures' rest, comes a sudden and unexpected modulation to the key of E-flat major, and the pianoforte sets in alone with the first theme, which begins on the first inversion of the chord of E-flat major. But the ear soon finds its bearings, and the preceding little modulation to E-flat does not long fool it as to what the tonality really is. It soon recognizes that the opening chord of the theme is really the "Neapolitan 6th" on the subdominant of D minor, and has nothing to do with the *key* of E-flat major. The theme, once given out by the pianoforte, is repeated in *fortissimo* by the whole orchestra, and then further developed by both forces. Then comes a rapidly running second theme in D major, worked up by the pianoforte against occasional accompanying figures in the orchestra till the first theme returns in the tonic and is again repeated as an orchestral *tutti*. Then follows some transitional passage-work, leading to the announcement of a quieter third theme by the pianoforte, which is soon developed very fully by the solo instrument and

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then by it and the orchestra together. Fragments of the first theme crop up in the latter, after a while, and soon the first theme itself returns in the pianoforte, to be repeated in *tutti* by the orchestra. Then the second theme (which is, after all, but a new version of some figures taken from the first) returns, and the rest of the movement is devoted to further working-out of all three themes. The form is that of the Rondo.

The orchestral part of this concerto is scored for 2 flutes, 2 oboès, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, 1 pair of kettle-drums, and the usual strings.

ENTR'ACTE.

"Othello" in Music.

Considering the intensity of passion in Shakspere's play, *Othello* has been made the subject of surprisingly few musical compositions, either for the stage or the concert-room. Even *Hamlet*—a play, one would think, far less adapted to musical treatment—has been set oftener. After searching through Clément-Larousse and Riemann, I can name only the following compositions based on *Othello*:—

Otello, opera in 3 acts; text by Berio, music by Rossini; Naples, Dec. 4, 1816.
Othellerl, parody-operetta in 1 act by Adolph Müller, Sr.; Vienna, about 1828.
Othello, oratorio by Wilhelm Taubert; Berlin, 1833.
Othello, overture by Arnold Krug; Hamburg (?), 1883.
Otello, opera in 4 acts; text by Arrigo Boito, music by Verdi; Milan, Feb. 5, 1887.
Othello, overture by Antonín Dvořák.

In addition may be mentioned a one-act operetta, *Un Othello*, by Legouix, given in Paris in 1863. But this was only suggested by parts of Shakspere's play, not really based on it.

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One has a curious feeling on taking up Grove's Dictionary and looking through the list of laureates of the Grand Prix de Rome, given by the French Académie des Beaux-Arts. Grove is, to be sure, not quite up to date now, and his list extends only from 1803 to 1877. But the list is still long enough and modern enough to serve as a good sample. The Prix de Rome has ever been the chief object of ambition to students in composition at the Paris Conservatoire. The successful candidate for it becomes a four-years' pensioner of the State, three of which years he is expected to pass at the Académie de France in the Villa Medici in Rome. He can also look to other emoluments besides. But the character of the prize and the benefits conferred upon the laureate are not so interesting to me just now as another aspect of the matter. Grove's list, covering seventy-five years, contains the names of sixty-nine laureates; for on several years no Grand Prix was awarded, the judges deeming no competitor worthy of it.

Now, among these sixty-nine names, see how many great ones there are. Only these: Louis-Joseph-Ferdinand Hérold (1812), Fromenthal Halévy (1819), Hector Berlioz (1830), Ambroise Thomas (1832), Charles Gounod (1839), Victor Massé (1844), Georges Bizet (1857), Jules Massenet (1863) — that is, only eight! This is but a little over 11 and a half per cent.! It must be owned that these eight great men in seventy-five years find them-

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selves in rather commonplace company. Look through the names of the sixty-one others, and you find but few that you have ever heard of before, very few indeed that are generally known outside of France. One of the strangest points in the matter is that if most of the names on the list are now known and remembered at all, they are remembered simply as those of laureates of the Prix de Rome; whereas few people but specialists still remember that the eight great ones got the prize. Were it not for the three or four years' free board and lodging, the Prix de Rome would be all but useless; as it is, it is no extraordinary distinction.

Yet, as a successfully completed academic course means a diploma of some sort, all over the world, one can hardly quarrel with this Prix de Rome. It is at least a prize awarded to musicians by a distinctly musical institution, by the musical section of the Institut de France. But an academic degree — whether Mus. Doc. or Ph.D.— is, in ninety-nine cases out of a hundred, quite another affair. It is, generally speaking, a degree conferred upon a musician, that is, an artist, by an university that has, on the whole, little to do with the art of music. To be sure, now that many of our American universities recognize Music as an elective part of the academic course, a musical degree won at any one of them in regular competition has much the character of the French Prix de Rome; it is a diploma attesting the student's successful completion of an academic course. Why precisely the degree of Doctor of Philosophy should be conferred upon a musician, may be a not unnatural question. But into the merits or demerits of this I do not care to go now. Let it pass.

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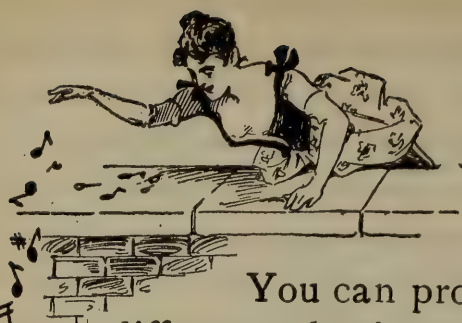

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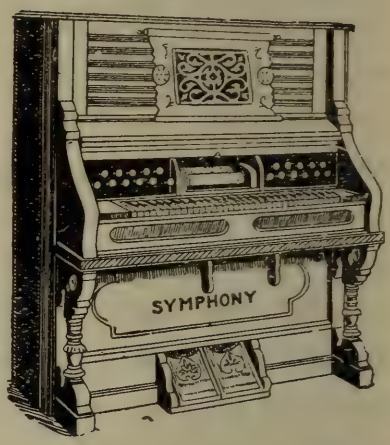

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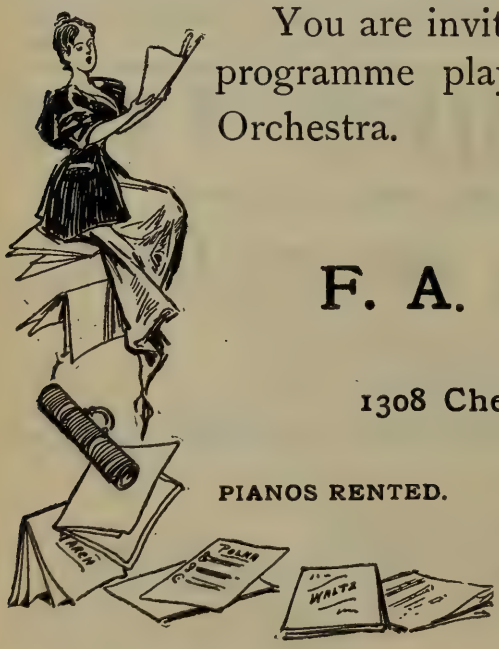

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sional work, or even having won general fame thereby, is somewhat different. To be sure, there may be as much common sense in it as in conferring the degree of LL.D. upon a Governor of Massachusetts; but then, that is not so very much!

This sort of academic recognition of an artist's worth has been strongly opposed more than once; but, as it strikes me, opposed on a wrong principle. It has been objected that the fine arts are, on the whole, too frivolous a domain of intellectual activity to make their devotees worthy of such dignified academic recognition. People have claimed that a thing so august as an academic degree was desecrated by being coupled with the name of a mere artist. To an objection of this sort I have no answer to make. I will only say in passing that "*mere* artist" is good! Good enough to make the eternal welkin split with laughter! My objection — for I have one, and deep-rooted at that — is based on another, even a diametrically opposite, principle.

In conferring an academic degree upon an artist of distinction, an university tacitly arrogates to itself the right and competency to judge that artist's work; it arrogates to itself the right to treat the artist *de haut en bas*, and pat him on the head with fatherly complacency,— for surely no university would be willing to accept the position of merely official mouthpiece of a popular verdict! Now, it seems to me that the university arrogates too much to itself in this. An university is no more competent to set the seal of greatness upon an artist's fame than a board of aldermen is to put the last touch to his glory by a vote of approval. The university works in one field, the artist in another. And the artist's field is the higher and nobler of the two. In officially commending the artist, the

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university makes a move *ultra crepidam;* the artist has full right to resent such officious patronage. The academic degree is but a sorry pebble in his crown of diamonds. It is worse than carrying coals to Newcastle; it is offering a chromo to a collector of Millets and Corots! And the artist who accepts an academic degree virtually steps down from his native throne, and exchanges his royal purple for a livery.

Anent Certain Orchestral Desiderata.

One would think the modern orchestra a tolerably complete and well-furnished engine of musical sound; and yet there are composers who are not quite satisfied with it yet. The mechanical ingenuity expended by talented makers upon the improvement of the older wind instruments, and the invention of new ones, has done much to make things easy and even luxurious for the modern composer. But these modern improvements have in more than one instance had their accompanying disadvantages.

Take, for instance, the modern valve-horn. The enormous advantages of the application of the three-valve system to the horn are too patent to need expatiating upon here. It has given the horn not only a complete chromatic scale of open notes, but of stopped notes as well. Any horn

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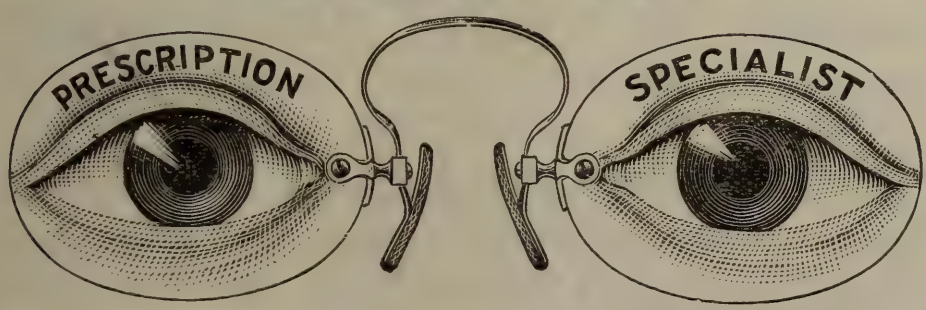
can play nowadays in any key. These are advantages not to be despised. But they have brought their consequent disadvantages, too. Here are some of them. As any horn can play in any key, horn-players now use only one horn — generally the horn in F. In the old days of plain horns, they had to use several — in fact, there were sixteen different horns, from the low A-flat horn to the high C horn, though the use of many of these was exceedingly rare — and each one had its characteristic quality of tone, its individual timbre. For instance, the D (ninth harmonic) of a D horn gives a real E; the G (sixth harmonic) of an A horn gives just the same E. But there is a decided difference in quality of tone; the G of the A horn is more brilliant than the D of the D horn. If any one doubt this, let him take a practical example — to be sure, an extreme one. Almost all players to-day use the F horn; Mr. Xaver Reiter, of the Damrosch orchestra, uses the high B horn. The difference between Mr. Reiter's tone and that of other players we have heard here is so striking that it would take a dull-eared listener not to perceive it. And such varieties of timbre are valuable; the modern orchestra is impoverished by being robbed of them. Remember I am not speaking of a difference in timbre between plain instruments and valve instruments; for I, for one, am fully persuaded that no such difference exists. I am morally sure that, for example, the tone of a plain horn in F is absolutely indistinguishable from that of a valve-horn in F. What I am speaking of is the difference in timbre between horns (whether plain or with valves) in different keys; this is the variety the loss of which I deplore. Now, this variety might be restored to the orchestra, if players would consent to take the trouble — especially for the older classic scores — to change crooks as the old players did, and had to.

FRANK MÜLLER,



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Another evil result of the introduction of the valve system is this. The incomplete scale of the old plain horns was amplified by the use of stopped notes — produced by the player's pushing his right fist into the bell of the instrument. These stopped notes were of very different quality, according to their position in the scale of the instrument and the degree in which the bell was "stopped." Some of the best were hardly distinguishable from open notes; others were very dull and veiled in tone. But nowadays stopped notes are unnecessary to fill up gaps in the scale, for the valves give you a complete chromatic scale without them. Players now use the stopped notes only for a well-known effect of timbre, for their veiled and rather buzzing sound. So they practise only one sort of stopping; the old "half-stopped," "quarter-stopped," "two-thirds stopped," etc., have passed out of use. So we now have only one stopped timbre, as we have only one open timbre. Here is another variety that has gone from the orchestra; but which might be restored to it.

Leaving the horn, let us now take up the clarinet. Our modern orchestras have the following instruments: the small high clarinet in E-flat (occasionally also those in F and D); the ordinary clarinets in A, B-flat and C (the last, by the way, is falling somewhat into disuse); and the bass-clarinet in B-flat (perhaps also the one in A). The small high clarinets need hardly be considered, for their use is exceptional; the important instruments are the ordinary and the bass-clarinets. As the scales of these two instruments overlap considerably, they cover an enormous compass between them. So much so that they have ousted the old basset-horn, or alto-clarinet from the orchestra. This was an intermediate instrument, between the ordinary and the bass-clarinet. Now, it happens that the

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alto-clarinet has the best and most richly sonorous part of its scale just in the region where the ordinary and bass-clarinets are least good for throwing a *cantabile* melody into relief. I was talking the other day with an experienced composer, well up in the wiles of modern orchestration, who expressed himself as deeply regretting the disuse into which the alto-clarinet has now fallen. The trouble is that the only wind instruments in the modern orchestra that are thoroughly good for purposes of expressive *cantilena* in the favorite register of the alto-clarinet are the horn and the English-horn (alto-oboe). The peculiar timbre of the latter renders its use undesirable, except in special, and not common, cases. My friend was of the opinion that the much-talked of abuse of the horn, as a melodic instrument, in modern orchestration came largely from the fact that it is the only available wind instrument for broadly-phrased *cantilena* in the medium register. He, for one, was sure that he should write fewer *cantabile* phrases for the horn, if he had any other equally good instrument to write for; and the alto-clarinet would often fill the bill — even better than the horn.

The difficulty of getting really fine cymbals — cymbals, as Berlioz said, with the minimum of clash and the maximum of quiver — is considerable; they are very expensive, and not easy to find. Now, one may hold all sorts of opinions on the dignity or vulgarity of the cymbals as a component part of the orchestra. Still, as composers persist in writing for cymbals, and the tone of the instrument is of the aggressive sort, it is of no mean importance to have good ones. Probably no greater havoc can be made than by a bad pair of cymbals. Here I am tempted to go in for a little speculative romancing — and it is sweet to give in to temptation. The most sonorous

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metal known is aluminium; take an aluminium buzzard-dollar, and "sky" it from your thumb and finger; it will ring through the room as it whirls in the air. We are now living in rather an aluminium age. It seems to me that it would be worth the while of some music-lover, who had dollars to burn, to make experiments with aluminium for the making of cymbals — either pure or alloyed with other metals. Such experiments, intelligently conducted, might lead to excellent results.

Makers have expended much ingenuity upon improving the scale of the oboe and the bassoon — two as yet imperfect instruments. But the results of their endeavors have not been flattering. It would seem as if the individual tone of these instruments depended largely on the faulty system of piercing the holes for the production of the higher fundamentals. I believe all experiments at piercing the holes on a logical scientific system have resulted in producing instruments not to be recognized as oboes or bassoons. The only experiment toward making an octaving clarinet that ever came to anything was that of making the bore of the instrument conical, instead of cylindrical; and the result was, not an improved clarinet, but a saxophone. Similarly, the only important result of experiments in correcting the piercing of oboes and bassoons has been the production, not of improved oboes and bassoons, but of sarussophones.

Speaking of the saxophone, it seems strange that composers have not taken up the instrument more enthusiastically than they have. It has long been recognized as an important factor in the modern military band; but only a few French composers have introduced it into their orchestral scores. Bülow was particularly savage against it, calling it a bastard *tertium quid* between the English-horn and the clarinet. What could he have been think-

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ing of? The cold, gray tone of the saxophone certainly recalls that of the clarinet, though there is no mistaking the one for the other; but there is nothing whatever in it to suggest the warm tone of the English-horn! And that the saxophone can be used to good purpose in modern orchestration has been abundantly proved by Bizet; the weirdly cold tone of the instrument in its obbligato in that A-flat *Andante* in his *Arlésienne* gives one a vivid suggestion of the vacant stare of the idiot boy in the story. No other instrument could have produced the same effect. I have never heard a sarussophone; but am told that it has a distinctly individual timbre. It might be well for composers to try it; for individual timbres are just what we want in our modern orchestra. Eternal experimenting upon color-effects, got by various combinations of the old traditional orchestral instruments, have gone far toward obliterating the peculiar individuality of these instruments. We want new timbres!

The banishment of the old alto-trombone from the modern orchestra is hardly to be regretted; it was a poor instrument, at best. The old bass-trombone (so-called in E-flat or F) was a terrible snorter; its place is well taken by the enlarged modern tenor-trombone (so-called in B-flat) with slide and one piston, to fill up the gap between the lowest second harmonic and the highest fundamental (or "pedal"). The modern tenor-trombone — or, as Wagner calls it, the tenor-bass-trombone — is indeed a noble instrument, with its large bore and correspondingly full tone, running down smoothly to the lowest "pedals." Yet it does not wholly fill the place of the old, smaller-bored trombone; its tone is fuller and more grandly sonorous, but not so warm and fine. I once had good practical proof of the difference. It was in Méphistophélès's air in Berlioz's

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Damnation de Faust, in which he exorts the spirits to lull Faust to sleep. The accompaniment consists largely of sustained harmonies on the trombones, the bassoons doubling the third trombone in the lower octave on the even beats of the measure. When the *Damnation de Faust* was first given in Boston, the trombone parts were played on the large modern instruments; not the old, smaller ones in use in Berlioz's day in France. The effect was very impressive; but there was nothing in the least diabolic about it; it reminded one rather of the solemn grandeur of church-music. Several years later I heard the *Damnation* given in Paris, at Colonne's concerts at the Châtelet. There they used the old, narrow-tubed trombones — not the old traditional alto, tenor, and bass, but the "three tenors" for which Berlioz habitually wrote. *Et tunc manifesta fides!* Instead of sounding solemnly church-like, the trombone accompaniment of Méphistophélès's air, with the warm, thin tone of the old instruments, had the most unearthly, uncanny effect imaginable. It were much to be desired that all orchestras should have sets of both kinds of trombone — the modern wide-tubed and the old narrow-tubed. The trombone parts in classical scores should be played on the old instruments; then the players could give out a frank *forte* and *fortissimo*, with no fear of drowning out the strings and wood-wind. The modern larger instruments should be reserved for the extreme modern scores, notably for Wagner's — in the frequent low trombone-passages of which the older instruments could only snarl unpleasantly, or could even not manage to reach the lower notes at all.

There are other older instruments besides the alto-clarinet which might be revived to good advantage. Among these is the *oboe d' amore* (in A),

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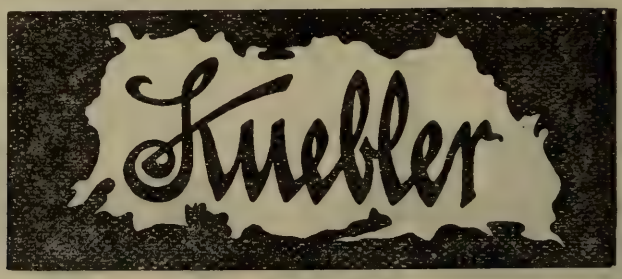

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an instrument of very individual quality of tone. About the *oboe di caccia* I am inclined to be rather sceptical; I fancy the difference between our English-horn and it can hardly be more than the difference between any modern improved reed-instrument and its older prototype. Berlioz yearned for a general revival of the old *viola d' amore*, saying that a broad *cantilena* played on a dozen or so of these instruments must have an effect of ravishing beauty. I believe the obbligato to Raoul's "*Plus blanche que la blanche hermine*" in Meyerbeer's *Huguenots* is the only thing for *viola d' amore* in any modern score. Urhan, the great viola player in Paris in Meyerbeer's day, had a *viola d' amore*, and played it well; Meyerbeer wrote the obbligato for him. There is a fine *viola d' amore* here in Boston; and Mr. Loeffler knows how to play on it. Here is a chance for a composer!

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Heliogabalus had a great cook. That cook's name is not generally known now, if indeed it is known at all. And yet Heliogabalus's fame to-day rests principally on the fact that he had a great cook. Many a once-noted composer of Italian operas had his works interpreted by great singers, most of

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whose names are to be found to-day in musical encyclopædias, though they have vanished from the memory of most men. And yet the composers themselves are chiefly known to-day as men who wrote for great singers. *Sic transit gloria mundi! Sic nos, non nobis!* etc., etc. Yet it would appear that the singer has one more chance of immortality than the cook. The singer, if great enough in his or her day, can live between the covers of a dictionary.— ANDROGENES CRITICOPHILUS, *De illustribus.*

Why do women composers exert themselves so to display great virility? Why do very big and stout violinists play with such exquisite delicacy? Is it that artists — whether productive or reproductive — insensibly tend to pose before the public, to become actors of a sort, and that Browning was right in saying "The histrionic truth is in the natural lie?" — HANS SCHWARTEMAG, *Die schönen Künste ethisch betrachtet.*

When one is tired of the old, he thirsts for the new. Yet the new does not always please him, when he gets it. Perhaps it is one of the conditions of really appreciating the new, to be not yet tired of the old. This is a paradox; yet we find not a few examples of it in practical experience.— FUNGOLFACTOR SCRIBLERUS, *De artis natura.*

How to listen to Music is a subject which has been treated of in the didactic vein by more than one writer — with more or less profit to the reader. But there be some men in this world who crave enlightenment on How not to hear Music.— DIOGENE CAVAFIASCHETTO, *La filosofia delle cose rare.*

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According to Richard Wagner, the Music-Drama was the offspring of Poetry (the strong man) wedded to Music (the loving woman). Is one reason why those composers who have espoused the Music-Drama evince an anxiety to make their work more dramatic than musical, that they look upon Music as their mother-in-law?—DIOGENES SPATZ, *Ueber Kunst und Dummheit.*

If one could only tell beforehand which of the mad-seeming talents of the day were destined to turn out great geniuses in the end, then would criticism be a bed of roses—to the critic! But how foretell! How pick out the particular ugly duckling that will grow up a swan? To do this, the critic must probably have a touch of madness—of the clairvoyant sort—himself!—JEAN ROGNOSSE, *Le critique impeccable.*

"My dear H——," once wrote Eduard Hanslick, "if, before publishing one of your lucubrations, you would only go over it carefully and strike out half the adjectives, then go over it again and strike out half of those left, and then repeat the process a third time; then, when you had cleared

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away the most tangled underbrush of your style, you might perhaps be able to see — all that was still wanting!" Bravo Eduard! If only our young composers would consent to do as much with their tone-poems, symphonic poems, musical character-sketches, and the like! Go over them three times, striking out half the chromatics each time, and see if any diatonic substructure be left after the operation! — FUNGOLFACTOR SCRIBLERUS, *De musicae natura.*

"Res severa est verum gaudium" is inscribed on the walls of the Leipzig Gewandhaus — an inscription which the too ironical Berlioz translated "L'ennui est le vrai plaisir." There you have the clash of the French and German points of view. From the German side you read "The earnest thing is the true joy"; from the French, "Boredom is true pleasure." Earnestness is a grand thing; it goes far in this world. Yet, if we reverently thank the Teuton for his contribution of earnestness to this life — in which contribution the Anglo-Saxon, too, has not been niggardly,— let us not forget to thank the Gaul for his ever-militant abhorrence of boredom.— FUNGOLFACTOR SCRIBLERUS, *De Veneratione.*

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(Born at Kesthely on the Platten-See, Hungary, on December, 17, 1840; still living.)

Das Heimchen am Herd, opera in three parts, the text by A. M. Willner (after Charles Dickens's Christmas Story), the music by Karl Goldmark, was first brought out at the Court-opera in Vienna on March 21, 1896. It was given in Berlin, at Kroll's Theatre, on June 27, 1896. Its success was instantaneous.

The prelude to Act III., given at this concert, opens *Allegro moderato* in B-flat major (4-4 time) with a pompous, march-like theme, given out *forte* and briefly developed by the strings in full harmony, the wood-wind and horns, and at last all the wind, coming in to add richness to the coloring. With a change to 6-8 time we come to a brisk little fugued movement in which a nimbly-tripping theme is worked out with some elaborateness, at first by the strings, then by strings, wood-wind, and horns, leading to a slow movement, *Sehr mässig* (Very moderate) in 3-4 time, in which a tender little duet is sung by the clarinet and bassoon — then by two horns, later by clarinet and bassoon doubled by the violas *divise* — over a simple bass.

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Then this theme is further developed by various combinations of instruments against a rollicking little sprightly counter-theme. This somewhat extended development is followed by a brisk contra-dance theme in 2-4 time, worked up with great vivacity by fuller and fuller orchestra until the end of the prelude.

This prelude is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, snare-drum, and the usual strings.

HUNGARIAN RHAPSODY No. 6, "The Carnival at Pesth."

FRANZ LISZT.

(Born at Raiding, Hungary, on Oct. 22, 1811; died at Bayreuth on July 31, 1886.)

Liszt wrote fifteen compositions for the pianoforte, to which he gave the name of *Rhapsodies hongroises;* they are based on national Magyar melodies. Of these he, assisted by Franz Doppler, scored six for orchestra. There is considerable confusion between the pianoforte set and the orchestral transcriptions in the matter of numbering. Some of the orchestral transcriptions, too, are transposed to different keys from the originals. Here are the lists of both sets.

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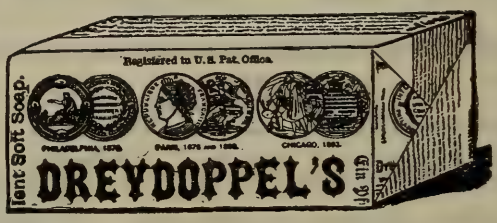
The dedications remain the same as in the original set.

No. 2 of the original set has also been scored for orchestra, transposed to C minor and F major, by Carl Müller-Berghaus. Liszt arranged No. 14 of the original set for pianoforte and orchestra, under the title of *Ungarische Fantasie.*

The Carnival at Pesth begins *Moderato* in D major (4-4 time) with some strong preluding in the lower strings on a figure taken from the theme that is soon to follow, interrupted by *staccato* chords in the full orchestra. A quieter phrase follows in the strings, answered by the wood-wind. Then the theme is given out by the trumpet, answered by the clarinets and horns in 3rds, over a simple accompaniment in the harp and strings *pizzicati.* The development is carried out at great length and with very varied orchestration, the melody being varied with all sorts of elaborate figural embroidery. After a while the tempo changes to *Allegretto* (2-4 time), and

This is the 

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PROGRAMME.

Ludwig van Beethoven - Symphony No. 4, in B-flat major, Op. 60

I.	Adagio (B-flat major)	4-4
	Allegro vivace (B-flat major)	2-2
II.	Adagio (E-flat major)	3-4
III.	Allegro vivace (B-flat major)	3-4
	Trio: Un poco meno Allegro (B-flat major)	3-4
IV.	Finale: Allegro ma non troppo (B-flat major)	2-4

Anton Rubinstein - Concerto for Pianoforte, No. 4, in D minor, Op. 70

I.	Moderato (D minor)	2-2
II.	Moderato assai (F major)	3-4
III.	Allegro assai (D minor)	2-4

Karl Goldmark - Prelude to Part III. of "The Cricket on the Hearth"

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SYMPHONY NO. 4, IN B-FLAT MAJOR, OPUS 60. LUDWIG VAN BEETHOVEN.

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This symphony was written in 1806. It was first played at a concert gotten up for Beethoven's benefit in Vienna in the latter part of March, 1807. It was preceded on the program of this remarkable concert by Beethoven's first, second, and third symphonies! The score was published in March, 1809 by the Bureau des Arts et d'Industrie in Vienna and Pesth.

Although by no means so startling a work — to modern ears — as its predecessor, the *Eroica*, this symphony met with almost as much opposition at first. Carl Maria von Weber particularly abominated it; what he wrote of it has remained one of the most curious monuments of critical blindness. According to him, the work had neither theme, nor harmony, nor form; nothing but ear-scorching dissonances and inexplicable noise! Since him, more intelligent criticism has raised it to the very highest rank, as an unsurpassed example of melodic inspiration and perfection of musical form.

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The first movement opens with a slow introduction, *Adagio* in B-flat major 4-4 time. Against softly sustained B-flats in the wood-wind and horns, the strings in octaves give out a thoughtful phrase in B-flat minor, ending on the dominant. Then comes a *staccato* groping in the first violins, through which we hear a soft sigh from the bassoons, answered by the 'celli and double-basses. *Staccato* chords of the dominant 7th and minor 9th in the wood-wind, horns, and violas lead to a return of the long-sustained B-flats in the wind, against which the strings repeat their B-flat minor phrase; ending this time, not on the dominant, F, but on G-flat. This G-flat is immediately taken as an F-sharp, dominant of B-natural minor; and the violin gropings, bassoon and bass sighs, and *staccato* 7th and 9th chords are now repeated in this key. Some further modulating developments follow, leading at last to the dominant of D-minor; from which note, A, the whole orchestra jumps to a *fortissimo* outburst on the dominant-7th chord of B-flat major. Brisk ascending *fusées* lead to the main body of the movement.

This *Allegro vivace* in B-flat major (2-2 time), opens with a succession of chords of the dominant, each one led up to by a *fuseé* of the violins; after which the first theme — a sort of zig-zag arpeggio phrase — appears in the strings, answered by a more *cantabile* figure in the wood-wind. The development is long and persistent. A transitional subsidiary — syncopated harmonies in the wind, then in the full orchestra — leads over to the dominant, F major, in which key the humorous second theme comes in in the bassoon, answered imitatively by the oboe, then by the flute, the latter melodiously rounding off the period. The strings then take up the last figure of the flute, and develop a sterner second subsidiary, which

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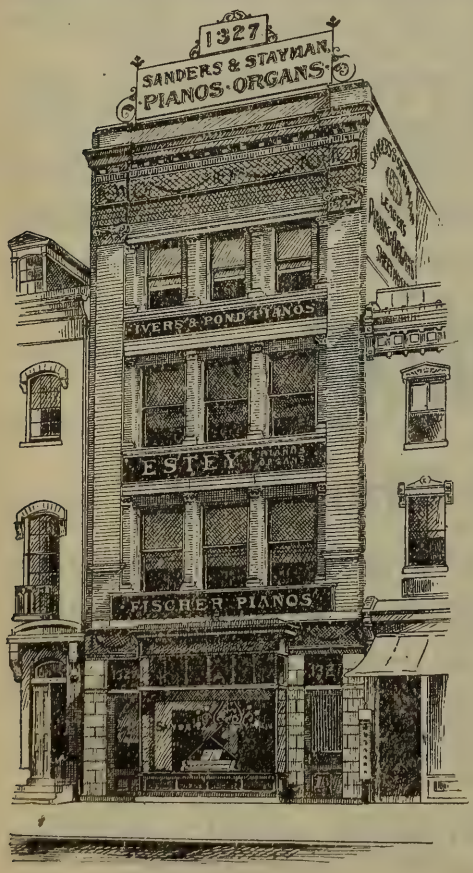
leads in *crescendo* climax to the conclusion-theme, a canonical dialogue between clarinet and bassoon in F major, accompanied by the strings, and strongly carried out by the full orchestra; debouching at last into a syncopated third subsidiary, with which the first part of the movement closes. There is a repeat.

The free fantasia is long, and runs wholly on the first theme, save for one peculiarity which makes this movement unique, as far as I know, in the history of symphonic writing. In the midst of the elaborate working-out of the first theme, an entirely new *cantabile* phrase appears against it, first in the violins and 'celli, then in the flute, clarinet, and bassoon, lastly in the violins in octaves, as a counter-theme. Now, as this is the first bit of real *cantilena* that has been heard in the movement, it should — by one standard, at least — be called the second theme. And it only makes its appearance in the midst of the free fantasia!

The third part of the movement is entirely regular, the second and conclusion-themes coming in the tonic. There is a short coda.

The second movement, *Adagio* in E-flat major (3-4 time), begins with an introductory measure, in which the second violins give out a figure which is prominent in the accompaniment of some of the themes of the movement, and even assumes a thematic importance of its own. Then



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the first violins sing the melodious first theme, accompanied by the second violins, violas, and 'celli. This is then repeated in fuller harmony by the wood-wind, accompanied by the strings. A strong subsidiary follows in the tonic, measures of billowing arpeggj in the middle strings being regularly answered by more *cantabile* phrases in the first violins; some *crescendo* passage-work leads to the second theme in the dominant, B-flat major: a tender melody of the clarinet, accompanied by a series of little syncopated sighs in the first violins and groping *pizzicati* in the second violins and other strings, the period closing with a measure of rapturous *forte* in all the wood-wind in 3rds. A conclusion-theme follows in the same key: a sinuous phrase in thirty-second-notes, beginning in the 'celli, then rising step by step through the other strings to the first violins; the accompanying figure of the first measure of the movement persists in the bass until it is taken up by the whole orchestra and closes the first part.

The free fantasia — for the movement is in the sonata form — is comparatively short, but none the less elaborately worked out. It is here that the accompanying figure shows itself as an actual theme.

The third part of the movement stands in perfectly regular relations to the first, and ends with a short coda, toward the end of which the accompanying figure returns for the last time in the kettle-drums amid the total silence of the rest of the orchestra.

The third movement, *Allegro vivace* in B-flat major (3-4 time), is really a scherzo, although not marked as such in the score (Peters edition); it is however, marked "Menuetto: *Allegro vivace*" in Breitkopf & Härtel's *Thematic Index*. This "Menuetto" is thoroughly a misnomer; for the

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rhythmic unit is the dotted half-note, not the quarter-note, thus making the movement a true scherzo. It is quite regular in form, the trio, *Un poco meno Allegro* in B-flat major, recurring twice.

The fourth movement, *Allegro ma non troppo* in B-flat major (2-4 time), is a brilliant and elaborately developed rondo on one principal theme and several subsidiaries. The principal theme has rather the character of running passage-work, but some of the subsidiaries are more *cantabile.*

This symphony is scored for 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Count von Oppersdorf.

CONCERTO FOR PIANOFORTE, NO. 4, IN D MINOR, OP. 70.

ANTON RUBINSTEIN.

The first movement of this concerto, *Moderato* in D minor (2-2 time), is a fine instance of compact, concise form. The wind instruments in the orchestra begin immediately with the exposition of the stern first theme, which is briefly developed by the full orchestra until the solo instrument enters with a short, fiery introductory cadenza, and then dashes upon the first theme, in its turn, carrying it through alone, with a call from the trumpets and horns between the phrases. Then the pianoforte proceeds to the first subsidiary, working it up together with the orchestra, the development assuming more and more the character of running contrapuntal passage-work. Then the pianoforte passes to the passionate second theme, in F major, which leads to a quieter conclusion-theme in the same key, given to the strings and pianoforte together. This theme, ending

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with a modulation back to D minor, closes the first part of the movement. Neither Haydn nor Mozart could have written a first part more exclusively devoted to the bare presentation of thematic material. Compared with the simple brevity of this first part, the free fantasia is rather long and, for Rubinstein, quite elaborate. The third part of the movement begins irregularly, not with a return of the first theme, but with the running passage-work of the development of the first subsidiary; this is now carried through at somewhat greater length than in the first part of the movement, and leads to the second theme, now in B-flat major, which the pianoforte develops as before, the clarinet and flute coming in with little freely imitative counter-phrases. The conclusion-theme follows in B-flat major, in precisely the shape it did at first, and is followed by a free cadenza for the solo instrument, which, in turn, leads over to a resounding return of the first theme in the tonic, D minor, given out by the full orchestra against brilliant ornamental octaves in the pianoforte; this begins a long Coda, running mostly on the first subsidiary, and worked up with the greatest energy by solo instrument and orchestra.

The second movement, *Moderato assai* in F major (3-4 time), begins with a sustained A on the horn, against which the strings and wood-wind play alternate harmonies leading over from the key of D minor to F major, the pianoforte entering, against a sustained call in the solo trumpet, to complete the modulation. All this is transitional and introductory. The pianoforte then plays the *cantabile* first theme wholly alone, the orchestra coming in only with a few connecting measures between the first and

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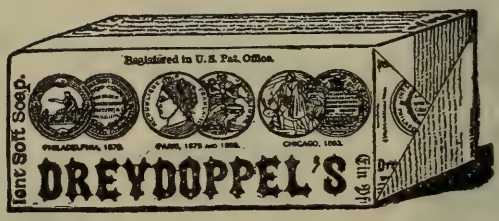
second periods of the melody. This theme is immediately repeated, with a more elaborate arpeggio accompaniment, the pianoforte playing the melody and the arpeggj being divided between it and the flutes and clarinets, the strings coming in to furnish a richer harmonic background. Then comes a more rapidly moving second theme in D minor, the pianoforte part running in restless sixteenth notes, and the orchestra playing phrases which have, at least a rhythmical, connection with the first theme. Then follows the same transition from D minor to F major that was heard at the beginning of the movement, and the first theme returns in the tonic, F major, played by the clarinet over full harmony in the rest of the woodwind, the pianoforte embroidering the *cantabile* melody with rising and falling double arpeggj. A very short Coda brings the movement to a close.

The third movement, *Allegro assai* in D minor (2-4 time), opens with some fitful introductory phrases in the strings in the tonic, D minor, ending on the dominant, A; then, after two measures' rest, comes a sudden and unexpected modulation to the key of E-flat major, and the pianoforte sets in alone with the first theme, which begins on the first inversion of the chord of E-flat major. But the ear soon finds its bearings, and the preceding little modulation to E-flat does not long fool it as to what the tonality really is. It soon recognizes that the opening chord of the theme is really the "Neapolitan 6th" on the subdominant of D minor, and has nothing to do with the *key* of E-flat major. The theme, once given out by the pianoforte, is repeated in *fortissimo* by the whole orchestra, and then further developed by both forces. Then comes a rapidly running second theme in D major, worked up by the pianoforte against occasional accom-

This is the 

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panying figures in the orchestra till the first theme returns in the tonic and is again repeated as an orchestral *tutti*. Then follows some transitional passage-work, leading to the announcement of a quieter third theme by the pianoforte, which is soon developed very fully by the solo instrument and then by it and the orchestra together. Fragments of the first theme crop up in the latter, after a while, and soon the first theme itself returns in the pianoforte, to be repeated in *tutti* by the orchestra. Then the second theme (which is, after all, but a new version of some figures taken from the first) returns, and the rest of the movement is devoted to further working-out of all three themes. The form is that of the Rondo.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, 1 pair of kettle-drums, and the usual strings.

PRELUDE TO PART III. OF "THE CRICKET ON THE HEARTH."

KARL GOLDMARK.

(Born at Kesthely on the Platten-See, Hungary, on December, 17, 1840; still living.)

Das Heimchen am Herd, opera in three parts, the text by A. M. Willner (after Charles Dickens's Christmas Story), the music by Karl Goldmark, was first brought out at the Court-opera in Vienna on March 21, 1896. It was given in Berlin, at Kroll's Theatre, on June 27, 1896. Its success was instantaneous.

The prelude to Act III., given at this concert, opens *Allegro moderato* in B-flat major (4-4 time) with a pompous, march-like theme, given out *forte* and briefly developed by the strings in full harmony, the wood-wind and horns, and at last all the wind, coming in to add richness to the coloring. With a change to 6-8 time we come to a brisk little fugued movement in which a nimbly-tripping theme is worked out with some elaborateness, at first by the strings, then by strings, wood-wind, and horns, leading to a

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slow movement, *Sehr mässig* (Very moderate) in 3-4 time, in which a tender little duet is sung by the clarinet and bassoon — then by two horns, later by clarinet and bassoon doubled by the violas *divise* — over a simple bass. Then this theme is further developed by various combinations of instruments against a rollicking little sprightly counter-theme. This somewhat extended development is followed by a brisk contra-dance theme in 2-4 time, worked up with great vivacity by fuller and fuller orchestra until the end of the prelude.

This prelude is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, snare-drum, and the usual strings.

Hungarian Rhapsody No. 6, "The Carnival at Pesth."

Franz Liszt.

(Born at Raiding, Hungary, on Oct. 22, 1811; died at Bayreuth on July 31, 1886.)

Liszt wrote fifteen compositions for the pianoforte, to which he gave the name of *Rhapsodies hongroises;* they are based on national Magyar melodies. Of these he, assisted by Franz Doppler, scored six for orchestra. There is considerable confusion between the pianoforte set and the orchestral transcriptions in the matter of numbering. Some of the orchestral transcriptions, too, are transposed to different keys from the originals. Here are the lists of both sets.

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II. In C-sharp minor and F-sharp major, dedicated to Count Ladislas Teleki.
III. In B-flat major, dedicated to Count Leo Festetics.
IV. In E-flat major, dedicated to Count Casimir Eszterházy.
V. *Héroïde élégiaque*, in E minor, dedicated to Countess Sidonie Reviczky.
VI. In D-flat major, dedicated to Count Antoine d'Apponyi.
VII. In D minor, dedicated to Baron Fery Orczy.
VIII. In F-sharp minor, dedicated to M. A. d'Augusz.

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XIV. In F minor, dedicated to Hans von Bülow.
XV. *Rákóczy-Marsch*, in A minor.

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III.	Transposed to D major	(No. 6 " " " ").
IV.	Transposed to D minor and G major. . .	(No. 2 " " " ").
V.	In E minor	(No. 5 " " " ").
VI.	*Pesther Carneval*, transposed to D major .	(No. 9 " " " ").

The dedications remain the same as in the original set.

No. 2 of the original set has also been scored for orchestra, transposed to C minor and F major, by Carl Müller-Berghaus. Liszt arranged No. 14 of the original set for pianoforte and orchestra, under the title of *Ungarische Fantasie.*

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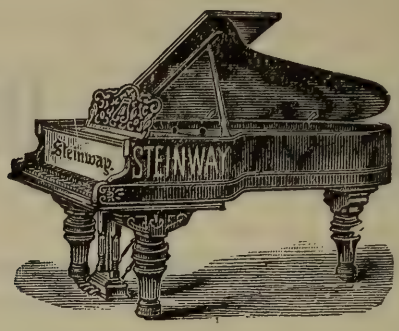

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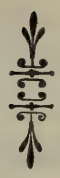

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PROGRAMME.

Ludwig van Beethoven – – Symphony No. 1, in C major, Op. 21

I.	Adagio molto (C major)	4-4
	Allegro con brio (C major)	2-2
II.	Andante cantabile con moto (F major)	3-8
III.	Menuetto: Allegro molto e vivace (C major)	3-4
	Trio (C major)	3-4
IV.	Finale: Adagio (C major)	2-4
	Allegro molto e vivace (C major)	2-4

Edvard Hagerup Grieg – Concerto for Pianoforte, in A minor, Op. 16

I.	Allegro molto moderato (A minor)	4-4
II.	Adagio (D-flat major)	3-8
III.	Allegro moderato molto e marcato (A minor)	2-4

Karl Goldmark – Prelude to Part III. of "The Cricket on the Hearth"

(First time.)

Franz Liszt – – Hungarian Rhapsody No. 6 ("Pesther Carneval")

(First time.)

Soloist, Madame TERESA CARRENO.

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SYMPHONY NO. 1, IN C MAJOR, OPUS 21 . . LUDWIG VAN BEETHOVEN.

This symphony was written in the early part of 1800. Its first public performance was at the first concert Beethoven gave for his own benefit in Vienna, at the Burg-Theater on April 2, 1800. The programme of this concert makes one groan to think of nowadays, so well-nigh endless does its length seem. It was:

Mozart: Symphony (in ?).
Haydn: Air from *The Creation.*
Beethoven: Concerto for pianoforte (No. 1 or 2?).
Beethoven: Septet in E-flat major, opus 20.
Haydn: Duet from *The Creation.*
——: Improvisation on the pianoforte on Haydn's *Emperor's Hymn.*
Beethoven: Symphony No. 1, in C major, opus 21.

Beethoven himself was the pianist, and Paul Wranitzky the conductor; an unfortunate choice, for Wranitzky, although conductor of the Court Opera, was terribly unpopular with the musicians of the orchestra. The latter were also quite sufficiently prejudiced against Beethoven's music to have brought no very good will to bear upon the performance, without

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having the additional unpleasantness of a much-disliked conductor. There was only a careless partial rehearsal, and the performance is reported in a Leipzig paper to have been "shameful." The new symphony, however, found high favor in the eyes of some connoisseurs, and was published next year (1801) by Hoffmeister & Kühnel in Leipzig.

The first movement opens with a short introduction, *Adagio molto* in C major (4-4 time), of thoughtful, dignified character; it well sounds the note of preparation for what is to follow. The opening measures, for strings, wood-wind, and horns, are a notable stroke of originality in the matter of tonality for Beethoven's day: if there was any one key to which young composers were warned against modulating until near the end of a composition, this key was the sub-dominant; yet Beethoven begins this symphony in C major immediately with the chord of the dominant 7th of F major (sub-dominant of the principal key). In fact, the symphony may be said to begin at once with a "modulation to the sub-dominant."

The main body of the movement, *Allegro con brio* in C major (2-2 time), opens with a strong statement of the first theme in the strings, the wood-wind and horns coming in with sustained modulating chords between the phrases. In this announcement of the theme we find the application of a time-honored principle: making the second phrase a note-for-note repetition of the first, only a whole-tone higher — that is, in the relative minor of the sub-dominant. The first phrase is thus in C major, the second in D minor; this paves the way for a modulation to the dominant, through which the tonic is reached, to round off the period. The opening measures of the overture to *Prometheus* are based upon essentially the same

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harmony, as are also those of Bach's first prelude in the *Well-Tempered Clavichord.* A brilliant first subsidiary, consisting mostly of passage-work, follows (most of the figures are taken from the first theme), and leads to an elaborate *fortissimo* cadence in the dominant. One sees that Beethoven had not yet got beyond the old Mozart plan of rounding off each section of his first part with a very definite and long-prepared cadence — the sort of cadence which Wagner once compared to the noise of changing the plates and knives and forks between the courses of a dinner. Nor is this the only Mozartish trait in the movement; the bright and cheery second theme, with its light play between oboe and flute, is quite on the Mozart plan and wholly different from that more *cantabile* "*Adagio* in the midst of an *Allegro*" which we find in most of the second themes of Beethoven's later symphonies. It is followed in its turn by a strong second subsidiary and some vivacious passage-work on figures from the first and second themes, leading to a very brief conclusion-theme, with which the first part of the movement ends on the dominant. This first part is repeated.

The free fantasia is comparatively short, but none the less elaborate. Toward the end it works up strongly and steadily to the third part of the movement; there is no hint at that dramatic "moment of exhaustion"

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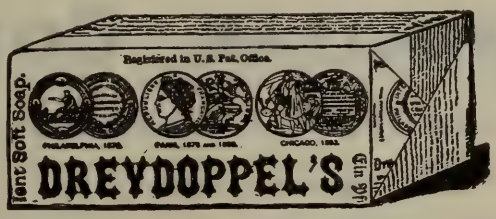
which we find near the close of the free fantasia of the *Eroica* symphony. The third part stands in quite regular relations to the first, and there is a rather long coda.

The second movement, *Andante cantabile con moto* in F major (3-8 time), is also strictly in the sonata form. It opens with the graceful first theme exposed as a *fugato*, although this imitative contrapuntal style of treatment soon ceases.* This is followed by a half playful, half tender second theme in the dominant (C major), which in turn makes way for a severer, more contrapuntal subsidiary. A lightly tripping conclusion-theme in triplets in the first violins and flute, accompanied by alternate chords in the other strings and wood-wind and horns, closes the first part of the movement in the dominant. This first part is then repeated. There is a short free fantasia and a regular third part, in which the fugued entrances of subject and response are now accompanied by a running figural counter-subject. The movement closes with a coda, in which one finds at least a premonition of the wonderful development Beethoven afterwards gave to the coda in the first movement of the *Eroica.*

The third movement, *Allegro molto e vivace* in C major (3-4 time), may be regarded as standing on the boundary line between the old Haydn symphonic minuet and the Beethoven scherzo. It is marked "Menuetto" in the score; but the dotted half-note strives so successfully to assert itself as the metrical unit — instead of the quarter-note — that it might equally well

*The first nineteen measures of this *Andante* might well stand for the exposition of a tonal fugue, were it not for some irregularity in the management of subject and response. The subject first enters in the second violins, passing immediately from the dominant to the tonic; the response first enters in the violas and 'celli; it is strictly tonal, passing immediately from the tonic to the dominant, the tonal mutation coming at the beginning. This entry, however, gives only half of the response. The third entry is in the double-basses and bassoons; it gives only half of the subject, transposed to the key of the dominant. The fourth, and last, entry gives the whole of the subject in the tonic, in the first violins, flute, and oboe.

This is the 

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have been marked "Scherzo." It is, moreover, full of the capricious, tricksy scherzo character. It is quite regular in construction, save that the delicate, fairy-like little trio is in the tonic C major, and concise in form. There is more of bold and unexpected modulation within its brief compass than in all the rest of the symphony put together.

The fourth movement begins with six measures of *Adagio* (2-4 time), in which, after a long-held G by the full orchestra, the first violins give out playful little preluding scale-passages, full of expectancy. Then they rush softly and nimbly upon the main body of the movement, *Allegro molto e vivace* in C major (2-4 time), being joined by the other strings in the bright, cheery first theme. The character of this theme is entirely that of one of those vivacious country-dance tunes that Haydn was so fond of taking for his final rondos, and this character is kept up by the principal and subsidiary themes that follow it. For some time, one takes the movement to be a real rondo. Neither does the repeat of the first part undeceive one, for it might well mean nothing more than the return of the principal theme according to the true rondo pattern. The brief, but by no means unelaborate, free fantasia that comes next might equally well be an episode of working-out in the midst of a rondo. It is only when the third part of the movement comes, with its regular reproduction of the scheme of the first, that one sees clearly that the movement is after all strictly in the sonata form. But, when the first theme reappears in its entirety (and in the tonic, too) at the beginning of the coda, the rondo character of the movement is still further emphasized. Upon the whole this finale might not inaptly be called a rondo in the sonata form.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Baron van Swieten.

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EDVARD HAGERUP GRIEG.

(Born at Bergen, Norway, on June 15, 1843; still living.)

The first movement, *Allegro molto moderato* in A minor (4-4 time), opens with a sustained *pianissimo* A in the horns and bassa-tuba, with a roll on the kettle-drums and a *pizzicato* note in the strings, upon which the pianoforte has a short introductory cadenza. The march-like first theme is then given out by the wood-wind and horns, each phrase being answered by the strings; the second period of this theme is of a more *cantabile* character, at first in the wood-wind, then in the wood-wind and violins. This introductory orchestral *ritornello* is short, and does not extend beyond a mere exposition of the theme. The solo instrument then enters on the theme and develops it fully, accompanied by the strings. A first subsidiary follows, *Animato e molto leggiero*, in the pianoforte, accompanied by the orchestra; it is followed by a more *cantabile* second subsidiary, in the relative C major, given out by the pianoforte and imitated canonically by the flute and clarinet in octaves. It might easily be mistaken for the second theme of the movement; but this comes later.* The true second theme comes also in C major, *Tempo lento, più tranquillo*, first exposed by the trumpet over sustained harmonies in the horns, trombones, and tuba, each phrase being answered by a sigh from the flute and clarinet in octaves; it is then taken up by the pianoforte, and extendedly developed at a gradually quickened tempo. The conclusion-theme comes in the shape of a *fortissimo* orchestral *tutti*,

*The second subsidiary coming before, instead of after, the second theme is perhaps rare, but by no means unprecedented. A fine instance of it is to be found in Beethoven's sonata in B-flat major, opus 22.

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and closes the first part of the movement. There is no repeat. The free fantasia is short, and is for the most part worked out by the orchestra against arpeggj in the pianoforte. The third part begins regularly with a return of the first theme in the tonic, played by the pianoforte with responses from the strings. This third part stands in the regular relations to the first. It is followed by a long, brilliant unaccompanied cadenza for the solo instrument, after which a brief coda, *Poco più Allegro*, closes the movement.

The second movement, *Adagio* in D-flat major (3-8 time), opens with a full development of its theme by the muted strings, to which are added later the wood-wind and horns. The pianoforte then enters with some episodic florid passage-work, accompanied in sustained harmonies by the strings. This is followed by a *fortissimo* return of the theme in pianoforte and orchestra, by which it is further developed up to the close of the movement — which is immediately enchained with the next.

The third movement, *Allegro moderato molto e marcato* in A minor (2-4 time), is a rondo on five themes. After some preluding in the clarinets and bassoons, followed by the pianoforte, the latter takes up the first theme — a rondo theme in A minor, of strikingly Scandinavian character — and develops it at some length, accompanied mainly by the strings. A *tutti* passage follows, leading to the second theme, also in the tonic, which has the general character of brilliant pianoforte passage-work, closing, however, with some more *cantabile* chromatic phrases. The third theme, in a lively march rhythm, comes in C major; it is given out at first by the pianoforte, accompanied by the orchestra, and developed further by the

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orchestra against arpeggj in the solo instrument. A *fortissimo* orchestral *tutti* follows in the rhythm of the first theme. Then comes the fourth theme, given out by pianoforte and orchestra, and followed by an orchestral *tutti*. The fifth theme is of somewhat more *cantabile* character; it is first given out in F major by the flute and clarinet over a tremulous accompaniment in the strings, then taken up and extendedly developed by the pianoforte over a base in the 'celli. This ends the first part of the movement. The second part is an almost exact reproduction of it, save that the third theme comes now in the tonic, A major. The coda begins *Quasi presto* in A major (3-4 time), and runs mostly on the first theme in a rhythmic variation; it soon debouches, however, into a grandiose apotheosis, *Maestoso* in A major (4-4 time), of the fifth theme, which is broadly sung by the trumpets and trombones in ringing *fortissimo*, accompanied by the full orchestra and brilliant arpeggj on the pianoforte.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Edmund Neupert.

PRELUDE TO PART III. OF "THE CRICKET ON THE HEARTH."

KARL GOLDMARK.

(Born at Kesthely on the Platten-See, Hungary, on December, 17, 1840; still living.)

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was first brought out at the Court-opera in Vienna on March 21, 1896. It was given in Berlin, at Kroll's Theatre, on June 27, 1896. Its success was instantaneous.

The prelude to Act III., given at this concert, opens *Allegro moderato* in B-flat major (4-4 time) with a pompous, march-like theme, given out *forte* and briefly developed by the strings in full harmony, the wood-wind and horns, and at last all the wind, coming in to add richness to the coloring. With a change to 6-8 time we come to a brisk little fugued movement in which a nimbly-tripping theme is worked out with some elaborateness, at first by the strings, then by strings, wood-wind, and horns, leading to a slow movement, *Sehr mässig* (Very moderate) in 3-4 time, in which a tender little duet is sung by the clarinet and bassoon — then by two horns, later by clarinet and bassoon doubled by the violas *divise* — over a simple bass. Then this theme is further developed by various combinations of instruments against a rollicking little sprightly counter-theme. This somewhat extended development is followed by a brisk contra-dance theme in 2-4 time, worked up with great vivacity by fuller and fuller orchestra until the end of the prelude.

This prelude is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, snare-drum, and the usual strings.

HUNGARIAN RHAPSODY No. 6, "The Carnival at Pesth."

FRANZ LISZT.

(Born at Raiding, Hungary, on Oct. 22, 1811; died at Bayreuth on July 31, 1886.)

Liszt wrote fifteen compositions for the pianoforte, to which he gave the name of *Rhapsodies hongroises;* they are based on national Magyar melo-

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dies. Of these he, assisted by Franz Doppler, scored six for orchestra. There is considerable confusion between the pianoforte set and the orchestral transcriptions in the matter of numbering. Some of the orchestral transcriptions, too, are transposed to different keys from the originals. Here are the lists of both sets.

ORIGINAL SET, FOR PIANOFORTE.

I. In E-flat major, dedicated to E. Zerdaheli.
II. In C-sharp minor and F-sharp major, dedicated to Count Ladislas Teleki.
III. In B-flat major, dedicated to Count Leo Festetics.
IV. In E-flat major, dedicated to Count Casimir Eszterházy.
V. *Héroïde élégiaque*, in E minor, dedicated to Countess Sidonie Reviczky.
VI. In D-flat major, dedicated to Count Antoine d'Apponyi.
VII. In D minor, dedicated to Baron Fery Orczy.
VIII. In F-sharp minor, dedicated to M. A. d'Augusz.
IX. *Le Carnaval de Pesth*, in E-flat major, dedicated to H. W. Ernst.
X. *Preludio*, in E major, dedicated to Egressy Bény.
XI. In A minor, dedicated to Baron Fery Orczy.
XII. In C-sharp minor, dedicated to Joseph Joachim.
XIII. In A minor, dedicated to Count Leo Festetics.
XIV. In F minor, dedicated to Hans von Bülow.
XV. *Rákóczy-Marsch*, in A minor.

ORCHESTRAL SET.

I.	In F minor	(No. 14 of the original set).
II.	Transposed to D minor	(No. 12 " " " ").
III.	Transposed to D major	(No. 6 " " " ").
IV.	Transposed to D minor and G major. . .	(No. 2 " " " ").
V.	In E minor	(No. 5 " " " ").
VI.	*Pesther Carneval*, transposed to D major .	(No. 9 " " " ").

The dedications remain the same as in the original set.

No. 2 of the original set has also been scored for orchestra, transposed to C minor and F major, by Carl Müller-Berghaus. Liszt arranged No. 14 of the original set for pianoforte and orchestra, under the title of *Ungarische Fantasie.*

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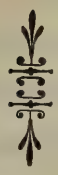

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PROGRAMME.

Ludwig van Beethoven – – Symphony No. 1, in C major, Op. 21

I.	Adagio molto (C major)	4-4
	Allegro con brio (C major)	2-2
II.	Andante cantabile con moto (F major)	3-8
III.	Menuetto: Allegro molto e vivace (C major)	3-4
	Trio (C major)	3-4
IV.	Finale: Adagio (C major)	2-4
	Allegro molto e vivace (C major)	2-4

Edvard Hagerup Grieg – Concerto for Pianoforte, in A minor, Op. 16

I.	Allegro molto moderato (A minor)	4-4
II.	Adagio (D-flat major)	3-8
III.	Allegro moderato molto e marcato (A minor)	2-4

Karl Goldmark – Prelude to Part III. of "The Cricket on the Hearth"
(First time.)

Franz Liszt – – Hungarian Rhapsody No. 6 ("Pesther Carneval")
(First time.)

Giachino Antonio Rossini – – – Overture, "William Tell"

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Symphony No. 1, in C major, Opus 21 . . Ludwig van Beethoven.

This symphony was written in the early part of 1800. Its first public performance was at the first concert Beethoven gave for his own benefit in Vienna, at the Burg-Theater on April 2, 1800. The programme of this concert makes one groan to think of nowadays, so well-nigh endless does its length seem. It was:

Mozart: Symphony (in ?).
Haydn: Air from *The Creation.*
Beethoven: Concerto for pianoforte (No. 1 or 2?).
Beethoven: Septet in E-flat major, opus 20.
Haydn: Duet from *The Creation.*
——: Improvisation on the pianoforte on Haydn's *Emperor's Hymn.*
Beethoven: Symphony No. 1, in C major, opus 21.

Beethoven himself was the pianist, and Paul Wranitzky the conductor; an unfortunate choice, for Wranitzky, although conductor of the Court Opera, was terribly unpopular with the musicians of the orchestra. The latter were also quite sufficiently prejudiced against Beethoven's music to have brought no very good will to bear upon the performance, without having the additional unpleasantness of a much-disliked conductor. There was only a careless partial rehearsal, and the performance is reported in a Leipzig paper to have been "shameful." The new symphony, however, found high favor in the eyes of some connoisseurs, and was published next year (1801) by Hoffmeister & Kühnel in Leipzig.

The first movement opens with a short introduction, *Adagio molto* in C major (4-4 time), of thoughtful, dignified character; it well sounds the note of preparation for what is to follow. The opening measures, for strings, wood-wind, and horns, are a notable stroke of originality in the matter of tonality for Beethoven's day: if there was any one key to which young composers were warned against modulating until near the end of a composition, this key was the sub-dominant; yet Beethoven begins this symphony in C major immediately with the chord of the dominant 7th of F major (sub-dominant of the principal key). In fact, the symphony may be said to begin at once with a "modulation to the sub-dominant."

The main body of the movement, *Allegro con brio* in C major (2-2 time), opens with a strong statement of the first theme in the strings, the wood-

wind and horns coming in with sustained modulating chords between the phrases. In this announcement of the theme we find the application of a time-honored principle: making the second phrase a note-for-note repetition of the first, only a whole-tone higher — that is, in the relative minor of the sub-dominant. The first phrase is thus in C major, the second in D minor; this paves the way for a modulation to the dominant, through which the tonic is reached, to round off the period. The opening measures of the overture to *Prometheus* are based upon essentially the same harmony, as are also those of Bach's first prelude in the *Well-Tempered Clavichord.* A brilliant first subsidiary, consisting mostly of passage-work, follows (most of the figures are taken from the first theme), and leads to an elaborate *fortissimo* cadence in the dominant. One sees that Beethoven had not yet got beyond the old Mozart plan of rounding off each section of his first part with a very definite and long-prepared cadence — the sort of cadence which Wagner once compared to the noise of changing the plates and knives and forks between the courses of a dinner. Nor is this the only Mozartish trait in the movement; the bright and cheery second theme, with its light play between oboe and flute, is quite on the Mozart plan and wholly different from that more *cantabile* "*Adagio* in the midst of an *Allegro*" which we find in most of the second themes of Beethoven's later symphonies. It is followed in its turn by a strong second subsidiary and some vivacious passage-work on figures from the first and second

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themes, leading to a very brief conclusion-theme, with which the first part of the movement ends on the dominant. This first part is repeated.

The free fantasia is comparatively short, but none the less elaborate. Toward the end it works up strongly and steadily to the third part of the movement; there is no hint at that dramatic "moment of exhaustion" which we find near the close of the free fantasia of the *Eroica* symphony. The third part stands in quite regular relations to the first, and there is a rather long coda.

The second movement, *Andante cantabile con moto* in F major (3-8 time), is also strictly in the sonata form. It opens with the graceful first theme exposed as a *fugato*, although this imitative contrapuntal style of treatment soon ceases.* This is followed by a half playful, half tender second theme in the dominant (C major), which in turn makes way for a severer, more contrapuntal subsidiary. A lightly tripping conclusion-theme in triplets in the first violins and flute, accompanied by alternate chords in the other strings and wood-wind and horns, closes the first part of the movement in the dominant. This first part is then repeated. There is a short free fantasia and a regular third part, in which the fugued entrances of subject and response are now accompanied by a running figural counter-subject. The movement closes with a coda, in which one finds at least a premonition of

*The first nineteen measures of this *Andante* might well stand for the exposition of a tonal fugue, were it not for some irregularity in the management of subject and response. The subject first enters in the second violins, passing immediately from the dominant to the tonic; the response first enters in the violas and 'celli; it is strictly tonal, passing immediately from the tonic to the dominant, the tonal mutation coming at the beginning. This entry, however, gives only half of the response. The third entry is in the double-basses and bassoons; it gives only half of the subject, transposed to the key of the dominant. The fourth, and last, entry gives the whole of the subject in the tonic, in the first violins, flute, and oboe.

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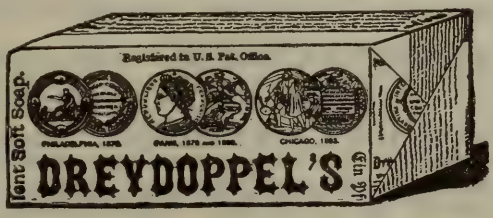
the wonderful development Beethoven afterwards gave to the coda in the first movement of the *Eroica*.

The third movement, *Allegro molto e vivace* in C major (3-4 time), may be regarded as standing on the boundary line between the old Haydn symphonic minuet and the Beethoven scherzo. It is marked "Menuetto" in the score; but the dotted half-note strives so successfully to assert itself as the metrical unit — instead of the quarter-note — that it might equally well have been marked "Scherzo." It is, moreover, full of the capricious, tricksy scherzo character. It is quite regular in construction, save that the delicate, fairy-like little trio is in the tonic C major, and concise in form. There is more of bold and unexpected modulation within its brief compass than in all the rest of the symphony put together.

The fourth movement begins with six measures of *Adagio* (2-4 time), in which, after a long-held G by the full orchestra, the first violins give out playful little preluding scale-passages, full of expectancy. Then they rush softly and nimbly upon the main body of the movement, *Allegro molto e vivace* in C major (2-4 time), being joined by the other strings in the bright, cheery first theme. The character of this theme is entirely that of one of those vivacious country-dance tunes that Haydn was so fond of taking for his final rondos, and this character is kept up by the principal and subsidiary themes that follow it. For some time, one takes the movement to be a real rondo. Neither does the repeat of the first part undeceive one,

This is the 

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for it might well mean nothing more than the return of the principal theme according to the true rondo pattern. The brief, but by no means unelaborate, free fantasia that comes next might equally well be an episode of working-out in the midst of a rondo. It is only when the third part of the movement comes, with its regular reproduction of the scheme of the first, that one sees clearly that the movement is after all strictly in the sonata form. But, when the first theme reappears in its entirety (and in the tonic, too) at the beginning of the coda, the rondo character of the movement is still further emphasized. Upon the whole this finale might not inaptly be called a rondo in the sonata form.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Baron van Swieten.

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Concerto for Pianoforte, in A minor, Opus 16.

Edvard Hagerup Grieg.

(Born at Bergen, Norway, on June 15, 1843; still living.)

The first movement, *Allegro molto moderato* in A minor (4-4 time), opens with a sustained *pianissimo* A in the horns and bassa-tuba, with a roll on the kettle-drums and a *pizzicato* note in the strings, upon which the pianoforte has a short introductory cadenza. The march-like first theme is then given out by the wood-wind and horns, each phrase being answered by the strings; the second period of this theme is of a more *cantabile* character, at first in the wood-wind, then in the wood-wind and violins. This introductory orchestral *ritornello* is short, and does not extend beyond a mere exposition of the theme. The solo instrument then enters on the theme and develops it fully, accompanied by the strings. A first subsidiary follows, *Animato e molto leggiero*, in the pianoforte, accompanied by the orchestra; it is followed by a more *cantabile* second subsidiary, in the relative C major, given out by the pianoforte and imitated canonically by the flute and clarinet in octaves. It might easily be mistaken for the second theme of the movement; but this comes later.* The true second theme comes also in C major, *Tempo lento, più tranquillo*, first exposed by the trumpet over sustained harmonies in the horns, trombones, and tuba, each phrase being answered by a sigh from the flute and clarinet in octaves; it is then taken up by the pianoforte, and extendedly developed at a gradually quickened tempo. The conclusion-theme comes in the shape of a *fortissimo* orchestral *tutti*, and closes the first part of the movement. There is no repeat. The free fantasia is short, and is for the most part worked out by the orchestra against arpeggj in the pianoforte. The third part begins regularly with a return of the first theme in the tonic, played by the pianoforte with responses from the strings. This third part stands in the regular relations to the first. It is followed by a long, brilliant unaccompanied cadenza for the solo instrument, after which a brief coda, *Poco più Allegro*, closes the movement.

The second movement, *Adagio* in D-flat major (3-8 time), opens with a full development of its theme by the muted strings, to which are added later the wood-wind and horns. The pianoforte then enters with some episodic florid passage-work, accompanied in sustained harmonies by the strings. This is followed by a *fortissimo* return of the theme in pianoforte

*The second subsidiary coming before, instead of after, the second theme is perhaps rare, but by no means unprecedented. A fine instance of it is to be found in Beethoven's sonata in B-flat major, opus 22.

and orchestra, by which it is further developed up to the close of the movement — which is immediately enchained with the next.

The third movement, *Allegro moderato molto e marcato* in A minor (2-4 time), is a rondo on five themes. After some preluding in the clarinets and bassoons, followed by the pianoforte, the latter takes up the first theme — a rondo theme in A minor, of strikingly Scandinavian character — and develops it at some length, accompanied mainly by the strings. A *tutti* passage follows, leading to the second theme, also in the tonic, which has the general character of brilliant pianoforte passage-work, closing, however, with some more *cantabile* chromatic phrases. The third theme, in a lively march rhythm, comes in C major; it is given out at first by the pianoforte, accompanied by the orchestra, and developed further by the orchestra against arpeggj in the solo instrument. A *fortissimo* orchestral *tutti* follows in the rhythm of the first theme. Then comes the fourth theme, given out by pianoforte and orchestra, and followed by an orchestral *tutti*. The fifth theme is of somewhat more *cantabile* character; it is first given out in F major by the flute and clarinet over a tremulous accompaniment in the strings, then taken up and extendedly developed by the pianoforte over a base in the 'celli. This ends the first part of the movement. The second part is an almost exact reproduction of it, save that the third theme comes now in the tonic, A major. The coda begins *Quasi presto* in A major (3-4 time), and runs mostly on the first theme in a rhythmic variation; it soon debouches, however, into a grandiose apotheosis, *Maestoso* in A major (4-4 time), of the fifth theme, which is broadly sung by the trumpets and trombones in ringing *fortissimo*, accompanied by the full orchestra and brilliant arpeggj on the pianoforte.

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The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Edmund Neupert.

ENTR'ACTE.

Gleanings from the Court Library in Utopia.

"The quartets of Jadassohn, Rheinberger, and Reinecke are not played because they are in four movements," says the learned Fringilla. How about the quartets of Haydn, Mozart, Beethoven, Cherubini, Mendelssohn, Schumann, and Brahms? Are they not, for the most part, in four movements, too? And are they not played? — Kyon Chronogenes, *De rebus vulgaribus.*

Heliogabalus had a great cook. That cook's name is not generally known now, if indeed it is known at all. And yet Heliogabalus s fame to-day rests principally on the fact that he had a great cook. Many a once-noted composer of Italian operas had his works interpreted by great singers, most of whose names are to be found to-day in musical encyclopædias, though they have vanished from the memory of most men. And yet the composers themselves are chiefly known to-day as men who wrote for great singers. *Sic transit gloria mundi! Sic nos, non nobis!* etc., etc. Yet it would appear that the singer has one more chance of immortality than the cook. The singer, if great enough in his or her day, can live between the covers of a dictionary.— Androgenes Criticophilus, *De illustribus.*

Why do women composers exert themselves so to display great virility? Why do very big and stout violinists play with such exquisite delicacy? Is it that artists — whether productive or reproductive — insensibly tend to pose before the public, to become actors of a sort, and that Browning was right in saying "The histrionic truth is in the natural lie?" — Hans Schwartemag, *Die schönen Künste ethisch betrachtet.*

When one is tired of the old, he thirsts for the new. Yet the new does not always please him, when he gets it. Perhaps it is one of the conditions of really appreciating the new, to be not yet tired of the old. This is a paradox; yet we find not a few examples of it in practical experience.— Fungolfactor Scriblerus, *De artis natura.*

How to listen to Music is a subject which has been treated of in the didactic vein by more than one writer — with more or less profit to the reader. But there be some men in this world who crave enlightenment on How not to hear Music.— Diogene Cavafiaschetto, *La filosofia delle cose rare.*

"The ear is the path to the heart," saith the philosopher. Yea verily! This is why neither the poet, the novelist, the painter, sculptor, architect, nor engraver has ever achieved the feat of becoming a perfect and unavoidable bore. That was left for the musician, speaker, and conversation-monger.— JEAN GUILLEPIN, *Ce qu'on puise dans un puits.*

According to Richard Wagner, the Music-Drama was the offspring of Poetry (the strong man) wedded to Music (the loving woman). Is one reason why those composers who have espoused the Music-Drama evince an anxiety to make their work more dramatic than musical, that they look upon Music as their mother-in-law?— DIOGENES SPATZ, *Ueber Kunst und Dummheit.*

If one could only tell beforehand which of the mad-seeming talents of the day were destined to turn out great geniuses in the end, then would criticism be a bed of roses — to the critic! But how foretell! How pick out the particular ugly duckling that will grow up a swan? To do this, the critic must probably have a touch of madness — of the clairvoyant sort — himself! — JEAN ROGNOSSE, *Le critique impeccable.*

"My dear H——," once wrote Eduard Hanslick, "if, before publishing one of your lucubrations, you would only go over it carefully and strike out half the adjectives, then go over it again and strike out half of those left, and then repeat the process a third time; then, when you had cleared away the most tangled underbrush of your style, you might perhaps be able to see — all that was still wanting!" Bravo Eduard! If only our young composers would consent to do as much with their tone-poems, symphonic poems, musical character-sketches, and the like! Go over them three times, striking out half the chromatics each time, and see if any diatonic substructure be left after the operation! — FUNGOLFACTOR SCRIBLERUS, *De musicae natura.*

"Res severa est verum gaudium" is inscribed on the walls of the Leipzig Gewandhaus — an inscription which the too ironical Berlioz translated "L'ennui est le vrai plaisir." There you have the clash of the French and German points of view. From the German side you read "The earnest thing is the true joy"; from the French, "Boredom is true pleasure." Earnestness is a grand thing; it goes far in this world. Yet, if we reverently thank the Teuton for his contribution of earnestness to this life — in which contribution the Anglo-Saxon, too, has not been niggardly,— let us not forget to thank the Gaul for his ever-militant abhorrence of boredom.— FUNGOLFACTOR SCRIBLERUS, *De Veneratione.*

PRELUDE TO PART III. OF "THE CRICKET ON THE HEARTH."

KARL GOLDMARK.

(Born at Kesthely on the Platten-See, Hungary, on December, 17, 1840; still living.)

Das Heimchen am Herd, opera in three parts, the text by A. M. Willner (after Charles Dickens's Christmas Story), the music by Karl Goldmark, was first brought out at the Court-opera in Vienna on March 21, 1896. It was given in Berlin, at Kroll's Theatre, on June 27, 1896. Its success was instantaneous.

The prelude to Act III., given at this concert, opens *Allegro moderato* in B-flat major (4-4 time) with a pompous, march-like theme, given out *forte* and briefly developed by the strings in full harmony, the wood-wind and horns, and at last all the wind, coming in to add richness to the coloring. With a change to 6-8 time we come to a brisk little fugued movement in which a nimbly-tripping theme is worked out with some elaborateness, at first by the strings, then by strings, wood-wind, and horns, leading to a slow movement, *Sehr mässig* (Very moderate) in 3-4 time, in which a tender little duet is sung by the clarinet and bassoon — then by two horns, later by clarinet and bassoon doubled by the violas *divise* — over a simple bass. Then this theme is further developed by various combinations of instruments against a rollicking little sprightly counter-theme. This somewhat extended development is followed by a brisk contra-dance theme in 2-4 time, worked up with great vivacity by fuller and fuller orchestra until the end of the prelude.

This prelude is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, snare-drum, and the usual strings.

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Hungarian Rhapsody No. 6, "The Carnival at Pesth."

Franz Liszt.

(Born at Raiding, Hungary, on Oct. 22, 1811; died at Bayreuth on July 31, 1886.)

Liszt wrote fifteen compositions for the pianoforte, to which he gave the name of *Rhapsodies hongroises;* they are based on national Magyar melodies. Of these he, assisted by Franz Doppler, scored six for orchestra. There is considerable confusion between the pianoforte set and the orchestral transcriptions in the matter of numbering. Some of the orchestral transcriptions, too, are transposed to different keys from the originals. Here are the lists of both sets.

Original Set, for Pianoforte.

I. In E-flat major, dedicated to E. Zerdaheli.
II. In C-sharp minor and F-sharp major, dedicated to Count Ladislas Teleki.
III. In B-flat major, dedicated to Count Leo Festetics.
IV. In E-flat major, dedicated to Count Casimir Eszterházy.
V. *Héroïde élégiaque*, in E minor, dedicated to Countess Sidonie Reviczky.
VI. In D-flat major, dedicated to Count Antoine d'Apponyi.
VII. In D minor, dedicated to Baron Fery Orczy.
VIII. In F-sharp minor, dedicated to M. A. d'Augusz.
IX. *Le Carnaval de Pesth*, in E-flat major, dedicated to H. W. Ernst.
X. *Preludio*, in E major, dedicated to Egressy Bény.
XI. In A minor, dedicated to Baron Fery Orczy.
XII. In C-sharp minor, dedicated to Joseph Joachim.
XIII. In A minor, dedicated to Count Leo Festetics.
XIV. In F minor, dedicated to Hans von Bülow.
XV. *Rákóczy-Marsch*, in A minor.

Orchestral Set.

I.	In F minor	(No. 14 of the original set).
II.	Transposed to D minor	(No. 12 " " " ").
III.	Transposed to D major	(No. 6 " " " ").
IV.	Transposed to D minor and G major. . .	(No. 2 " " " ").
V.	In E minor	(No. 5 " " " ").
VI.	*Pesther Carneval*, transposed to D major .	(No. 9 " " " ").

The dedications remain the same as in the original set.

No. 2 of the original set has also been scored for orchestra, transposed to C minor and F major, by Carl Müller-Berghaus. Liszt arranged No. 14 of the original set for pianoforte and orchestra, under the title of *Ungarische Fantasie.*

The Carnival at Pesth begins *Moderato* in D major (4-4 time) with some strong preluding in the lower strings on a figure taken from the theme that is soon to follow, interrupted by *staccato* chords in the full orchestra. A quieter phrase follows in the strings, answered by the wood-wind. Then

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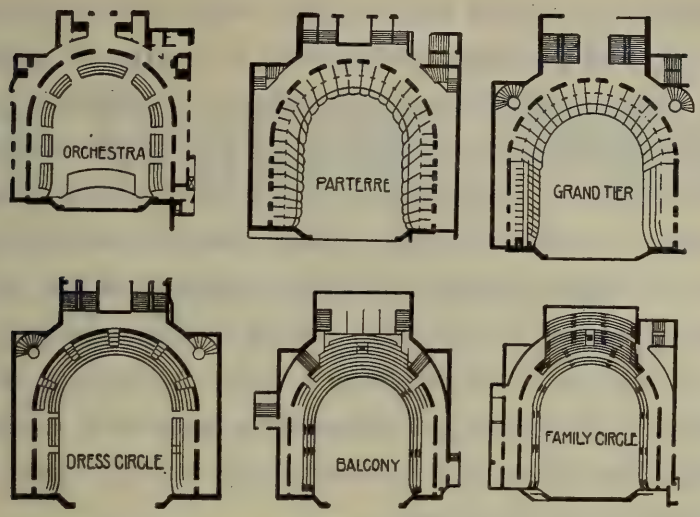

Diagram of Exits of the Metropolitan Opera House.

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Mr. EMIL PAUR, Conductor,

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the theme is given out by the trumpet, answered by the clarinets and horns in 3rds, over a simple accompaniment in the harp and strings *pizzicati.* The development is carried out at great length and with very varied orchestration, the melody being varied with all sorts of elaborate figural embroidery. After a while the tempo changes to *Allegretto* (2-4 time), and a dainty dance-theme is announced by the violas and clarinet, to be extendedly developed and embroidered in its turn. Then comes a Finale: *Presto* (2-4 time), in which a rushing *Friska* theme is worked up, now in D minor, now in D major, in alternation with scraps from the previous themes — a resounding return of the first theme being especially noteworthy. The piece is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, bass-drum and cymbals, harp, and the usual strings. The score is dedicated to H. W. Ernst.

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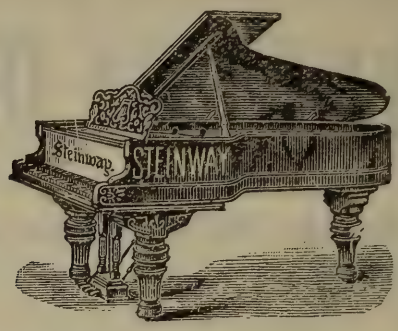

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> *The Royal Academy of St. Cæcilia* have, on account of his eminent merit in the domain of music, and in conformity to their Statutes, Article 12, solemnly decreed to receive William Steinway into the number of their honorary members. Given at Rome, April 15, 1894, and in the three hundred and tenth year from the founding of the society.
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Ninth Season in Brooklyn.

Mr. EMIL PAUR, Conductor.

Fourth Concert, Friday Evening, February 26, At 8.15 precisely.

PROGRAMME.

Karl Maria von Weber - - - - Overture to "Euryanthe"

Anton Rubinstein - Concerto for Pianoforte, No. 4, in D minor, Op. 70

I.	Moderato (D minor) - - - - - - - - -	2-2
II.	Moderato assai (F major) - - - - - - - -	3-4
III.	Allegro assai (D minor) - - - - - - - -	2-4

Camille Saint-Saëns - Symphonic Poem, "Omphale's Spinning-wheel," in A major, Op. 31

Peter Ilyitch Tschaikowsky - - Symphony No. 4, in F minor, Op. 36
(First time.)

I.	Andante sostenuto (F minor) - - - - - - -	3-4
	Moderato con anima, Movimento di Valse (F minor)	9-8
II.	Andantino in modo di canzona (B-flat minor) -	2-4
III.	Scherzo, "Pizzicato ostinato": Allegro (F major)	2-4
IV.	Finale: Allegro con fuoco (F major) - - - -	4-4

Soloist, Madame TERESA CARRENO.

The Pianoforte is a Knabe.

For Programme for Matinee, to-morrow (Saturday), February 27, see page 13.

OVERTURE TO "EURYANTHE" . . . . . KARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg on Dec. 18, 1786; died in London on June 5, 1826.)

Euryanthe, grand romantic opera in three acts, the text by Wilhelmine von Chézy, the music by Karl Maria von Weber, was given for the first time at the Court Opera House in Vienna on October 25, 1823. It was produced in Berlin on December 23, 1825, and shortly afterwards in Weimar and Dresden. A terribly garbled version, arranged by the notorious Castil-Blaze, with interpolations from the music of *Oberon*, was brought out at the Académie de Musique in Paris on April 6, 1831. The opera was first given in London at Covent Garden on June 29, 1833. A correct version of the music, but with a new French text prepared by de Saint-Georges and de Leuven, was brought out at the Théâtre-Lyrique in Paris on September 1, 1857; this should count as the first real performance of the work in France. *Euryanthe* was first given in New York at the Metropolitan Opera House on December 23, 1887.

Euryanthe has been called at once Weber's greatest masterpiece and his

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greatest fiasco. In it he departed from the traditional form of German opera, in which the musical numbers were connected by spoken dialogue, substituting musical recitative for the latter, according to Italian tradition and that of the French grand opera. The work was nowhere well received by the public, Weber's free dramatic treatment of the recitative and the *scena* being considerably in advance of the age; and the libretto was too miserably poor to be acceptable even after the music had come to be better understood. The text is based on an old French romance, *Histoire de Gérard de Nevers et la belle et vertueuse Euryant de Savoie, sa mie.* Commentators have more than once pointed out the striking general similarity between the characters of Adolar and Euryanthe, and Lysiart and Eglantine in *Euryanthe*, and those of Lohengrin and Elsa, and Telramund and Ortud in Wagner's *Lohengrin.* The overture is the only part of the opera that has well maintained its place in the standard repertory.

The overture, in E-flat major, opens with one of those impetuous rushes of the whole orchestra which were peculiarly characteristic of Weber. Indeed the first two phrases of the overture to *Euryanthe* are surpassed in brilliancy and dash only by the corresponding phrases in the *Allegro con fuoco* of the overture to *Oberon.* After this startling exordium the united wind instruments expose a commanding theme in full harmony, a theme taken from a passage of Adolar's in the first finale of the opera. It is carried through with incomparable brilliancy, the strings soon coming in with some energetic passage-work on figures taken from it and from the initial onslaught of the full orchestra; the rhythms are of the liveliest and most vigorous character — rapid triplets and nervous dotted eighths and six-

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teenths; but now comes one of those sharp contrasts of which Weber's wonderful dramatic sense made him the consummate master. A mighty *fortissimo* B-flat of the entire orchestra, a rousing tattoo of the kettle-drums, and a quieter transitional phrase of the 'celli lead over to a gracefully buoyant and tender second theme, softly sung by the first violins over the simplest of sustained harmony in the other strings. The poignant dramatic effect does not reside merely in the ordinary contrast between a martial tune and a love-melody, between *fortissimo* and *piano*, but far more in that between the nervously energetic rhythms of the first theme and the serene absence of any rhythmic device whatever in the accompaniment of the second. This second theme seems to float calmly past us as on the unruffled waters of some mountain lake. After the opening phrases of the second theme the accompaniment grows more rhythmically animated, with flowing *arpeggj* in the second violins and 'celli. Then the brilliant initial rush of the orchestra returns once more, a strong climax is reached, and then all gradually dies away to silence over an organ-point on B-flat, the strings persistently harping on the rhythm of the dotted eighth and sixteenth.

Now we come upon one of the most originally poetic episodes in all Weber. The passage is borrowed from the scene in the forest in the second act of the opera. In slow *Largo* eight violins *soli e con sordini* play the most mysterious sustained harmonies in scarcely audible *pianissimo*, the violas soon entering beneath them with a subdued *tremolo*, like the soft rustling of leaves.*

After this brief *largo* episode we come to the free fantasia; the original tempo, *Allegro marcato molto con fuoco*, returns, and the 'celli and double-basses softly take up an inversion of the first theme of the wind instruments in the first part of the overture. This theme is then worked out fugally in conjunction with a vigorously rhythmic counter-subject. This *fugato* constitutes the whole free fantasia.

The third part is a tolerably exact reproduction of the first, save that the martial theme of the wind instruments is omitted, and the second theme now comes in *fortissimo* in the tonic E-flat major in the entire orchestra. An exuberantly brilliant coda closes the whole. This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

* It is this famous passage that Wagner transcribed for brass instruments in the Funeral Symphony he wrote for the burial of Weber's remains in Dresden in 1844—the muffled snare-drums doing duty for the *tremolo* on the violas in the original.

CONCERTO FOR PIANOFORTE, NO. 4, IN D MINOR, OP. 70.

ANTON RUBINSTEIN.

The first movement of this concerto, *Moderato* in D minor (2-2 time), is a fine instance of compact, concise form. The wind instruments in the orchestra begin immediately with the exposition of the stern first theme, which is briefly developed by the full orchestra until the solo instrument enters with a short, fiery introductory cadenza, and then dashes upon the first theme, in its turn, carrying it through alone, with a call from the trumpets and horns between the phrases. Then the pianoforte proceeds to the first subsidiary, working it up together with the orchestra, the development assuming more and more the character of running contrapuntal passage-work. Then the pianoforte passes to the passionate second theme, in F major, which leads to a quieter conclusion-theme in the same key, given to the strings and pianoforte together. This theme, ending with a modulation back to D minor, closes the first part of the movement. Neither Haydn nor Mozart could have written a first part more exclusively devoted to the bare presentation of thematic material. Compared with the simple brevity of this first part, the free fantasia is rather long and, for Rubinstein, quite elaborate. The third part of the movement begins irregularly, not with a return of the first theme, but with the running passage-work of the development of the first subsidiary; this is now carried through at somewhat greater length than in the first part of the movement, and leads to the second theme, now in B-flat major, which the pianoforte develops as before, the clarinet and flute coming in with little freely imitative counter-phrases. The conclusion-theme follows in B-flat major, in precisely the shape it did at first, and is followed by a free cadenza for

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the solo instrument, which, in turn, leads over to a resounding return of the first theme in the tonic, D minor, given out by the full orchestra against brilliant ornamental octaves in the pianoforte; this begins a long Coda, running mostly on the first subsidiary, and worked up with the greatest energy by solo instrument and orchestra.

The second movement, *Moderato assai* in F major (3-4 time), begins with a sustained A on the horn, against which the strings and wood-wind play alternate harmonies leading over from the key of D minor to F major, the pianoforte entering, against a sustained call in the solo trumpet, to complete the modulation. All this is transitional and introductory. The pianoforte then plays the *cantabile* first theme wholly alone, the orchestra coming in only with a few connecting measures between the first and second periods of the melody. This theme is immediately repeated, with a more elaborate arpeggio accompaniment, the pianoforte playing the melody and the arpeggj being divided between it and the flutes and clarinets, the strings coming in to furnish a richer harmonic background. Then comes a more rapidly moving second theme in D minor, the pianoforte part running in restless sixteenth notes, and the orchestra playing phrases which have, at least a rhythmical, connection with the first theme. Then follows the same transition from D minor to F major that was heard at the beginning of the movement, and the first theme returns in the tonic, F major, played by the clarinet over full harmony in the rest of the wood-wind, the pianoforte embroidering the *cantabile* melody with rising and falling double arpeggj. A very short Coda brings the movement to a close.

The third movement, *Allegro assai* in D minor (2-4 time), opens with some fitful introductory phrases in the strings in the tonic, D minor, ending on the dominant, A; then, after two measures' rest, comes a sudden and unexpected modulation to the key of E-flat major, and the pianoforte sets in alone with the first theme, which begins on the first inversion of the chord of E-flat major. But the ear soon finds its bearings, and the preceding little modulation to E-flat does not long fool it as to what the tonality really is. It soon recognizes that the opening chord of the theme is really the "Neapolitan 6th" on the subdominant of D minor, and has nothing to do with the *key* of E-flat major. The theme, once given out by the pianoforte, is repeated in *fortissimo* by the whole orchestra, and then further developed by both forces. Then comes a rapidly running second theme in D major, worked up by the pianoforte against occasional accompanying figures in the orchestra till the first theme returns in the tonic and

is again repeated as an orchestral *tutti*. Then follows some transitional passage-work, leading to the announcement of a quieter third theme by the pianoforte, which is soon developed very fully by the solo instrument and then by it and the orchestra together. Fragments of the first theme crop up in the latter, after a while, and soon the first theme itself returns in the pianoforte, to be repeated in *tutti* by the orchestra. Then the second theme (which is, after all, but a new version of some figures taken from the first) returns, and the rest of the movement is devoted to further working-out of all three themes. The form is that of the Rondo.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, 1 pair of kettle-drums, and the usual strings.

SYMPHONIC POEM: "OMPHALE'S SPINNING-WHEEL," OP. 31.

CAMILLE SAINT-SAËNS.

The following "Notice" is printed on a fly-leaf of the full score of this symphonic poem: —

"The subject of this orchestral poem is feminine seductiveness, the triumphant struggle of weakness with strength. The *spinning-wheel* is but a pretext, chosen merely from the point of view of rhythm and of the general aspect of the composition.

"Persons whom looking for details might interest will see on page 19

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(letter J) Hercules groaning in the bonds he can not break, and on page 32 (letter L) Omphale laughing at the hero's futile efforts."

The whole work is a bit of tone-painting, in no regular traditional musical form, although its structure bears some resemblance to that of the "Scherzo and Trio." It is scored for full modern orchestra.

Symphony No. 4, in F minor, Opus 36.

Peter Ilyitch Tschaikowsky.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 7, 1893.)

The first movement begins with a short slow introduction, *Andante sostenuto* in F minor (3-4 time), with a *fortissimo* phrase of the horns and bassoons in octaves, the trombones and tuba coming in toward the end. This opening phrase is immediately answered by all the higher wood-wind and trumpets in octaves against strong harmonies in the horns, trombones, bassoons, and tuba. Some brief further developments, in the course of which there is some very impressive enharmonic modulation, close the introduction.

The main body of the movement, *Moderato con anima* (*in movimento di Valse*) in F minor (9-8 time), begins with the exposition of the gracefully undulating first theme, with the melody in the first violins and 'celli in octaves, against a simple accompaniment in the other strings and horns; the development of the theme is carried forward by the wood-wind against an accompaniment in the strings. This accompaniment is marked by frequent rhythmic eccentricities and syncopations. The entire development of the theme, by various orchestral combinations, is very extended and often amounts to actual working-out; it swells at times to *fortissimo*, dying away at last through a languid *rallentando* to *piano* and *pianissimo*. This long and elaborate development is followed by a change to the relative A-flat major, *Moderato assai, quasi Andante.* A daintily tripping phrase of the clarinet, answered by short descending chromatic scale-passages in other wooden wind instruments and a tremulous rising and falling arpeggio in the violas, to a simple accompaniment in the other strings, seems at

first as if it must be the second theme; but it is in reality only the bright, quasi-humorous counter-theme to the graceful, sensuous second theme, which latter soon makes its appearance in the 'celli, the wood-wind keeping up the simultaneous development of the counter-theme. The theme then passes into the flutes and oboe in octaves, the counter-theme coming alternately in the clarinets and bassoons. The development of this theme is so concise that its appearance seems almost episodic. At a sudden change to B major, the development is interrupted by the *pianissimo* reappearance of the first theme, or a rhythmic modification thereof, in the wood-wind. Now ensues a short struggle: while one part of the orchestra tries to go on with the second theme, another part keeps insisting with more and more emphasis upon the first, which in the end carries the day and comes in for some new elaborate developments. As a conclusion-theme we at last recognize the strong phrase of the slow introduction, *fortissimo* and double-*fortissimo* in the trumpets and other wind instruments, thus ending the first part of the movement.

Now follows an elaborate free fantasia, which is devoted, however, entirely to the working-out of the first theme. This persistent harping on the first theme renders its reappearance in the tonic at the beginning of the third part of the movement unnecessary; after it has flashed forth in all the splendor of double-*fortissimo* of the full orchestra (in D minor), the third part of the movement begins with the return of the counter-theme to

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the second theme (also in D minor), which is followed in turn by the second theme itself in F major, in the horn against the counter-theme in the wood-wind. From this point to the beginning of the coda, the development is a sufficiently exact reproduction of the first part of the movement. The coda is short and strongly dramatic; it runs wholly on the first theme. The whole movement may be called a sort of ideal waltz.

The second movement, *Andantino in modo di canzona* in B-flat minor (2-4 time), is extremely simple in form. It presents the development — almost in the form of variations — of a melancholy little theme in B-flat minor and a stronger, more march-like subsidiary in A-flat major. There is a middle part, *Più mosso* in F major, in which a rude, uncouth peasant melody is developed as a sort of trio.

The third movement, Scherzo, Pizzicato ostinato: *Allegro* in F major (2-4 time), is built on a quite original plan. Its title, "*Pizzicato ostinato*," is to a certain extent a misnomer; for, though the strings are never played with the bow from beginning to end, their *pizzicato* is by no means incessant. The movement consists of the successive presentation and development of three contrasted themes, one for all the strings *pizzicati*, the other for the wood-wind, the third for all the brass and kettle-drums. The development of the second and third themes (wood-wind and brass) is, at times, simultaneous.

The fourth movement, Finale: *Allegro con fuoco* in F major (4-4 time), is a brilliant, well-nigh frenetic rondo. There are three principal themes. The first of these is briefly exposed at the beginning of the movement by all the strings and wood-wind *fortissimo* in octaves, against resounding sustained chords in the brass. The second follows immediately; a curious little phrase of the wood-wind that is repeated with Komarinskaya-like persistency. The third theme appears after a return of the first: a rollicking, march-like theme, given out *fortissimo* in harmony by the full orchestra. The elaborate working-out of these three themes in rondo form constitutes the whole of the movement, save that toward the end — just before the coda — the resounding phrase of the slow introduction to the first movement returns once more in the double-*fortissimo* of all the wind instruments.

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, to which are added triangle, and bass-drum and cymbals in the finale. The score is dedicated "*A mon meilleur ami* (To my best friend)."

Third Matinee,

Saturday Afternoon, February 27.,

At 3 p.m.

PROGRAMME.

Ludwig van Beethoven - Symphony No. 4, in B-flat major, Op. 60

I.	Adagio (B-flat major) - - - - - - - - -	4-4
	Allegro vivace (B-flat major) - - - - - - -	2-2
II.	Adagio (E-flat major) - - - - - - - - -	3-4
III.	Allegro vivace (B-flat major) - - - - - - -	3-4
	Trio: Un poco meno Allegro (B-flat major) - -	3-4
IV.	Finale: Allegro ma non troppo (B-flat major) -	2-4

Edouard Lalo Symphonie Espagnole, for Violin and Orchestra, Op. 21

I. Allegro non troppo.
II. Scherzando (Allegro molto).
III. Andante.
IV. Rondo (Allegro).

Karl Goldmark - Prelude to Part III. of "The Cricket on the Hearth"

(First time.)

Giachino Antonio Rossini - - - Overture, "William Tell"

Soloist, Mr. T. ADAMOWSKI.

SYMPHONY NO. 4, IN B-FLAT MAJOR, OPUS 60. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written in 1806. It was first played at a concert gotten up for Beethoven's benefit in Vienna in the latter part of March, 1807. It was preceded on the program of this remarkable concert by Beethoven's first, second, and third symphonies! The score was published in March, 1809 by the Bureau des Arts et d'Industrie in Vienna and Pesth.

Although by no means so startling a work — to modern ears — as its predecessor, the *Eroica*, this symphony met with almost as much opposition at first. Carl Maria von Weber particularly abominated it; what he wrote of it has remained one of the most curious monuments of critical blindness. According to him, the work had neither theme, nor harmony, nor form; nothing but ear-scorching dissonances and inexplicable noise! Since him, more intelligent criticism has raised it to the very highest rank, as an unsurpassed example of melodic inspiration and perfection of musical form.

The first movement opens with a slow introduction, *Adagio* in B-flat major 4-4 time. Against softly sustained B-flats in the wood-wind and horns, the strings in octaves give out a thoughtful phrase in B-flat minor, ending on the dominant. Then comes a *staccato* groping in the first violins, through which we hear a soft sigh from the bassoons, answered by the 'celli and double-basses. *Staccato* chords of the dominant 7th and minor 9th in the wood-wind, horns, and violas lead to a return of the long-sustained B-flats in the wind, against which the strings repeat their B-flat minor phrase; ending this time, not on the dominant, F, but on G-flat.

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This G-flat is immediately taken as an F-sharp, dominant of B-natural minor; and the violin gropings, bassoon and bass sighs, and *staccato* 7th and 9th chords are now repeated in this key. Some further modulating developments follow, leading at last to the dominant of D-minor; from which note, A, the whole orchestra jumps to a *fortissimo* outburst on the dominant-7th chord of B-flat major. Brisk ascending *fusées* lead to the main body of the movement.

This *Allegro vivace* in B-flat major (2-2 time), opens with a succession of chords of the dominant, each one led up to by a *fuseé* of the violins; after which the first theme — a sort of zig-zag arpeggio phrase — appears in the strings, answered by a more *cantabile* figure in the wood-wind. The development is long and persistent. A transitional subsidiary — syncopated harmonies in the wind, then in the full orchestra — leads over to the dominant, F major, in which key the humorous second theme comes in in the bassoon, answered imitatively by the oboe, then by the flute, the latter melodiously rounding off the period. The strings then take up the last figure of the flute, and develop a sterner second subsidiary, which leads in *crescendo* climax to the conclusion-theme, a canonical dialogue between clarinet and bassoon in F major, accompanied by the strings, and strongly carried out by the full orchestra; debouching at last into a syncopated third subsidiary, with which the first part of the movement closes. There is a repeat.

The free fantasia is long, and runs wholly on the first theme, save for one peculiarity which makes this movement unique, as far as I know, in the history of symphonic writing. In the midst of the elaborate working-out of the first theme, an entirely new *cantabile* phrase appears against it, first in the violins and 'celli, then in the flute, clarinet, and bassoon, lastly in the violins in octaves, as a counter-theme. Now, as this is the first bit of real *cantilena* that has been heard in the movement, it should — by one standard, at least — be called the second theme. And it only makes its appearance in the midst of the free fantasia!

The third part of the movement is entirely regular, the second and conclusion-themes coming in the tonic. There is a short coda.

The second movement, *Adagio* in E-flat major (3-4 time), begins with an introductory measure, in which the second violins give out a figure which is prominent in the accompaniment of some of the themes of the movement, and even assumes a thematic importance of its own. Then the first violins sing the melodious first theme, accompanied by the second violins, violas, and 'celli. This is then repeated in fuller harmony by the wood-wind, accompanied by the strings. A strong subsidiary follows in the tonic, measures of billowing arpeggj in the middle strings

being regularly answered by more *cantabile* phrases in the first violins; some *crescendo* passage-work leads to the second theme in the dominant, B-flat major: a tender melody of the clarinet, accompanied by a series of little syncopated sighs in the first violins and groping *pizzicati* in the second violins and other strings, the period closing with a measure of rapturous *forte* in all the wood-wind in 3rds. A conclusion-theme follows in the same key: a sinuous phrase in thirty-second-notes, beginning in the 'celli, then rising step by step through the other strings to the first violins; the accompanying figure of the first measure of the movement persists in the bass until it is taken up by the whole orchestra and closes the first part.

The free fantasia — for the movement is in the sonata form — is comparatively short, but none the less elaborately worked out. It is here that the accompanying figure shows itself as an actual theme.

The third part of the movement stands in perfectly regular relations to the first, and ends with a short coda, toward the end of which the accompanying figure returns for the last time in the kettle-drums amid the total silence of the rest of the orchestra.

The third movement, *Allegro vivace* in B-flat major (3-4 time), is really a scherzo, although not marked as such in the score (Peters edition); it is however, marked "Menuetto: *Allegro vivace*" in Breitkopf & Härtel's *Thematic Index*. This "Menuetto" is thoroughly a misnomer; for the rhythmic unit is the dotted half-note, not the quarter-note, thus making the movement a true scherzo. It is quite regular in form, the trio, *Un poco meno Allegro* in B-flat major, recurring twice.

The fourth movement, *Allegro ma non troppo* in B-flat major (2-4 time), is a brilliant and elaborately developed rondo on one principal theme and several subsidiaries. The principal theme has rather the character of running passage-work, but some of the subsidiaries are more *cantabile*.

This symphony is scored for 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2

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horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Count von Oppersdorf.

ENTR'ACTE.

"Othello" in Music.

Considering the intensity of passion in Shakspere's play, *Othello* has been made the subject of surprisingly few musical compositions, either for the stage or the concert-room. Even *Hamlet* — a play, one would think, far less adapted to musical treatment — has been set oftener. After searching through Clément-Larousse and Riemann, I can name only the following compositions based on *Othello:* —

Otello, opera in 3 acts; text by Berio, music by Rossini; Naples, Dec. 4, 1816.
Othellerl, parody-operetta in 1 act by Adolph Müller, Sr.; Vienna, about 1828.
Othello, oratorio by Wilhelm Taubert; Berlin, 1833.
Othello, overture by Arnold Krug; Hamburg (?), 1883.
Otello, opera in 4 acts; text by Arrigo Boito, music by Verdi; Milan, Feb. 5, 1887.
Othello, overture by Antonín Dvořák.

In addition may be mentioned a one-act operetta, *Un Othello*, by Legouix, given in Paris in 1863. But this was only suggested by parts of Shakspere's play, not really based on it.

Academic Degrees for Artists.

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One has a curious feeling on taking up Grove's Dictionary and looking through the list of laureates of the Grand Prix de Rome, given by the French Académie des Beaux-Arts. Grove is, to be sure, not quite up to date now, and his list extends only from 1803 to 1877. But the list is still long enough and modern enough to serve as a good sample. The Prix de Rome has ever been the chief object of ambition to students in composition at the Paris Conservatoire. The successful candidate for it becomes a four-years' pensioner of the State, three of which years he is expected to pass at the Académie de France in the Villa Medici in Rome. He can also look to other emoluments besides. But the character of the prize and the benefits conferred upon the laureate are not so interesting to me just now as another aspect of the matter. Grove's list, covering seventy-five years, contains the names of sixty-nine laureates; for on several years no Grand Prix was awarded, the judges deeming no competitor worthy of it.

Now, among these sixty-nine names, see how many great ones there are. Only these: Louis-Joseph-Ferdinand Hérold (1812), Fromenthal Halévy (1819), Hector Berlioz (1830), Ambroise Thomas (1832), Charles Gounod (1839), Victor Massé (1844), Georges Bizet (1857), Jules Massenet (1863) — that is, only eight! This is but a little over 11 and a half per cent.! It must be owned that these eight great men in seventy-five years find themselves in rather commonplace company. Look through the names of the

sixty-one others, and you find but few that you have ever heard of before, very few indeed that are generally known outside of France. One of the strangest points in the matter is that if most of the names on the list are now known and remembered at all, they are remembered simply as those of laureates of the Prix de Rome; whereas few people but specialists still remember that the eight great ones got the prize. Were it not for the three or four years' free board and lodging, the Prix de Rome would be all but useless; as it is, it is no extraordinary distinction.

Yet, as a successfully completed academic course means a diploma of some sort, all over the world, one can hardly quarrel with this Prix de Rome. It is at least a prize awarded to musicians by a distinctly musical institution, by the musical section of the Institut de France. But an academic degree — whether Mus. Doc. or Ph.D.— is, in ninety-nine cases out of a hundred, quite another affair. It is, generally speaking, a degree conferred upon a musician, that is, an artist, by an university that has, on the whole, little to do with the art of music. To be sure, now that many of our American universities recognize Music as an elective part of the academic course, a musical degree won at any one of them in regular competition has much the character of the French Prix de Rome; it is a diploma attesting the student's successful completion of an academic course. Why precisely the degree of Doctor of Philosophy should be conferred upon a musician, may be a not unnatural question. But into the merits or demerits of this I do not care to go now. Let it pass.

But an university's conferring an academic degree upon a musician, or other artist, as a public recognition of his having done admirable professional work, or even having won general fame thereby, is somewhat different. To be sure, there may be as much common sense in it as in conferring the degree of LL.D. upon a Governor of Massachusetts; but then, that is not so very much!

This sort of academic recognition of an artist's worth has been strongly

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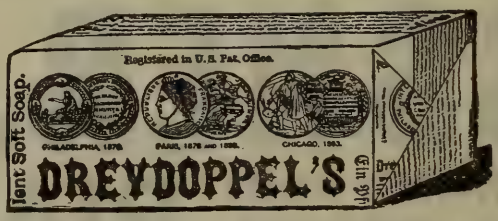
opposed more than once; but, as it strikes me, opposed on a wrong principle. It has been objected that the fine arts are, on the whole, too frivolous a domain of intellectual activity to make their devotees worthy of such dignified academic recognition. People have claimed that a thing so august as an academic degree was desecrated by being coupled with the name of a mere artist. To an objection of this sort I have no answer to make. I will only say in passing that "*mere* artist" is good! Good enough to make the eternal welkin split with laughter! My objection — for I have one, and deep-rooted at that — is based on another, even a diametrically opposite, principle.

In conferring an academic degree upon an artist of distinction, an university tacitly arrogates to itself the right and competency to judge that artist's work; it arrogates to itself the right to treat the artist *de haut en bas*, and pat him on the head with fatherly complacency,— for surely no university would be willing to accept the position of merely official mouthpiece of a popular verdict! Now, it seems to me that the university arrogates too much to itself in this. An university is no more competent to set the seal of greatness upon an artist's fame than a board of aldermen is to put the last touch to his glory by a vote of approval. The university works in one field, the artist in another. And the artist's field is the higher and nobler of the two. In officially commending the artist, the university makes a move *ultra crepidam;* the artist has full right to resent such officious patronage. The academic degree is but a sorry pebble in his crown of diamonds. It is worse than carrying coals to Newcastle; it is offering a chromo to a collector of Millets and Corots! And the artist who accepts an academic degree virtually steps down from his native throne, and exchanges his royal purple for a livery.

This is the 

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DREYDOPPEL—SOAP.

M. Edouard Lalo, though of Spanish descent, has lived the greater part of his life in France (after receiving instruction at the Conservatory of Lille, he removed to Paris), and is now identified with the more modern French school, which includes Saint-Saëns, Massenet, Godard, Délibes and Widor. In former years, he was the viola player of the celebrated Mauria Quartet of Paris; but it is as a composer that he has become distinguished among his *confrères*. His compositions include considerable chamber music; a ballet, "Namouna"; several rhapsodies for orchestra; the "Fantasie Norwégienne," and the "Symphonie Espagnole," for violin and orchestra; a symphony; and the opera, "Le Roi d'Ys." It is said of the composer that at one time he gave up in despair the idea of writing any longer, and spent a considerable period without producing any new works. But, meantime, his reputation spread abroad, in Germany especially. At last, the Paris conductors, Lamoureux and Colonne, obliged their audiences to listen to him. This brought him public attention and popularity.

In a biographical sketch by Adolphe Jullien, we find this estimate of Lalo: "His talent is of an extremely individual kind, and has been formed, not by the discipline of the *Consveratoire* nor by the influence of professors, but by the direct study of such masters as Beethoven, Schubert, and Schumann, for whom he has a special predilection. His chief characteristics are the expressive grace of certain ideas, the piquancy of some of his themes, and, above all, the richness and skill of his orchestration."

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and varied are the felicitous touches in the instrumentation, which though full, is so deftly managed as not to override the agreeable, attractive, and brilliant solo part. The work, as has been pointed out by another, is scarcely deep enough to justify its title of symphony. It is more properly a symphonic concerto. The orchestra is the usual one, with the addition of a harp in the *scherzo* and tambourine and triangle in the last movement, which is in the form of a *habanera.* The movement omitted in to-day's performance is an *intermezzo.*

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The prelude to Act III., given at this concert, opens *Allegro moderato* in B-flat major (4-4 time) with a pompous, march-like theme, given out *forte* and briefly developed by the strings in full harmony, the wood-wind and horns, and at last all the wind, coming in to add richness to the coloring. With a change to 6-8 time we come to a brisk little fugued movement in which a nimbly-tripping theme is worked out with some elaborateness, at first by the strings, then by strings, wood-wind, and horns, leading to a slow movement, *Sehr mässig* (Very moderate) in 3-4 time, in which a tender little duet is sung by the clarinet and bassoon — then by two horns, later by clarinet and bassoon doubled by the violas *divise* — over a simple bass. Then this theme is further developed by various combinations of instruments against a rollicking little sprightly counter-theme. This somewhat extended development is followed by a brisk contra-dance theme in 2-4 time, worked up with great vivacity by fuller and fuller orchestra until the end of the prelude.

This prelude is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, snare-drum, and the usual strings.

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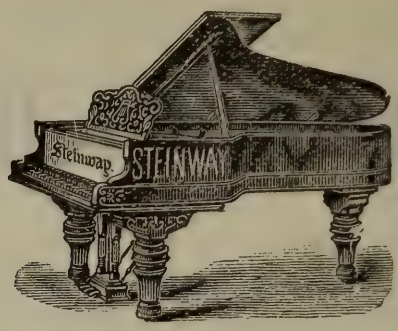

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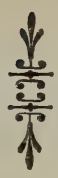

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PROGRAMME.

Robert Schumann – – Overture to "Genoveva," in C minor, Op. 81

Anton Rubinstein – Concerto for Pianoforte, No. 4, in D minor, Op. 70

I.	Moderato (D minor)	2-2
II.	Moderato assai (F major)	3-4
III.	Allegro assai (D minor)	2-4

Ludwig van Beethoven – – Symphony No. 4, in B-flat major, Op. 60

I.	Adagio (B-flat major)	4-4
	Allegro vivace (B-flat major)	2-2
II.	Adagio (E-flat major)	3-4
III.	Allegro vivace (B-flat major)	3-4
	Trio: Un poco meno Allegro (B-flat major)	3-4
IV.	Finale: Allegro ma non troppo (B-flat major)	2-4

Liszt – – – Hungarian Rhapsody No. 6 ("Pesther Carneval")
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ROBERT SCHUMANN.

Genoveva, opera in four acts, the text by Robert Reinick (after the tragedies by Tieck and Hebbel), the music by Robert Schumann, was first given in Leipzig on June 25, 1850. Schumann was not very well pleased with the libretto Reinick had prepared for him, and made material changes in it to suit himself. The music was begun in 1847, and the score finished in August, 1848; but the production of the work was considerably delayed. It was received with respect, but made no more than a *succès d'estime*, and was withdrawn after three performances.

The overture begins with an introduction, *Langsam* (Slow) in C minor (4-4 time), which opens sombrely and thoughtfully with *pianissimo*, swelled and diminished, syncopated chords of the dominant 7th and minor 9th in the wood-wind and horns, over an unsyncopated bass in the strings and second pair of horns. The first violins enter with a pathetic, waving figure in sixteenth-notes, leading to some now sombre, now dramatic contrapuntal developments in Schumann's most profoundly emotional vein, and ending with a recitative-like phrase in the first violins, thematically connected both with what has gone before and with what is to follow.

The main body of the overture, *Leidenschaftlich bewegt* (*Allegro appassio-*

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nato) in C minor (2-2 time), opens with the intensely passionate first theme — in which we recognize the sighing figure of the foregoing recitative-phrase in the first violins, over descending chromatic groups of triplets in the 'celli. Although methodically different, there is a certain similarity in emotional expression between this theme and the first theme of the *Allegro* of Beethoven's overture to *Egmont;* only that the one is as distinctively Beethovenish as the other is sharply characteristic of Schumann. This first theme is developed at a considerable length, the passionate *fortissimo* subsidiary period that follows it being too closely related to it thematically to be considered as a separate theme. An anxious, almost panting transitional passage leads to a descending phrase in the first violins alone (an arpeggio on the chord of the dominant 7th and minor 9th of the key of E-flat) which introduces the second theme. The thesis of this theme (in E-flat major, relative major of the tonic) is a bright, breezy hunting-call for three horns, a brilliant stroke of originality being produced by reinforcing the high E-flat of the third horn with the trumpets in the last measure but one; the antithesis is a melodious phrase — at once seductive and nervously passionate — in the wood-wind. This second theme, too, is developed at considerable length, the development soon assuming the character of actual working-out. Indeed, it is impossible to determine exactly where the free fantasia begins,

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as the development of the second theme merges into it imperceptibly. Soon comes an episodic period of the most strenuous imitative contrapuntal working-out on a figure borrowed from the slow introduction. This and the second theme form the thematic material of the free fantasia. A rushing *fortissimo* passage for all the violins and violas in unison leads over to the third part of the movement. This stands in quite regular relations to the first part, only the instrumentation is much strengthened; the second theme now comes in the tonic, C major. As its development in the first part merged insensibly into that of the free fantasia, so does it now merge equally insensibly into the coda. The coda is long based on the second theme, the development being full of the most furious Schumannesque *brio* — it seems as if the composer would never let his theme

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go — until at last the trombones add their voices to the orchestra in a final "apotheosis" on a new phase of a figure that has already appeared in some of the passage-work of the free fantasia. This climax is one of the most tremendous even Schumann ever worked up. The overture ends triumphantly in C major.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings. The trombones do not enter till the last part of the coda.

Concerto for Pianoforte, No. 4, in D minor, Op. 70.

Anton Rubinstein.

The first movement of this concerto, *Moderato* in D minor (2-2 time), is a fine instance of compact, concise form. The wind instruments in the orchestra begin immediately with the exposition of the stern first theme, which is briefly developed by the full orchestra until the solo instrument enters with a short, fiery introductory cadenza, and then dashes upon the first theme, in its turn, carrying it through alone, with a call from the trumpets and horns between the phrases. Then the pianoforte proceeds to the first subsidiary, working it up together with the orchestra, the development assuming more and more the character of running contra-

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puntal passage-work. Then the pianoforte passes to the passionate second theme, in F major, which leads to a quieter conclusion-theme in the same key, given to the strings and pianoforte together. This theme, ending with a modulation back to D minor, closes the first part of the movement. Neither Haydn nor Mozart could have written a first part more exclusively devoted to the bare presentation of thematic material. Compared with the simple brevity of this first part, the free fantasia is rather long and, for Rubinstein, quite elaborate. The third part of the movement begins irregularly, not with a return of the first theme, but with the running passage-work of the development of the first subsidiary; this is now carried through at somewhat greater length than in the first part of the movement, and leads to the second theme, now in B-flat major, which the pianoforte develops as before, the clarinet and flute coming in with little freely imitative counter-phrases. The conclusion-theme follows in B-flat major, in precisely the shape it did at first, and is followed by a free cadenza for the solo instrument, which, in turn, leads over to a resounding return of the first theme in the tonic, D minor, given out by the full orchestra against brilliant ornamental octaves in the pianoforte; this begins a long Coda, running mostly on the first subsidiary, and worked up with the greatest energy by solo instrument and orchestra.

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The second movement, *Moderato assai* in F major (3-4 time), begins with a sustained A on the horn, against which the strings and wood-wind play alternate harmonies leading over from the key of D minor to F major, the pianoforte entering, against a sustained call in the solo trumpet, to complete the modulation. All this is transitional and introductory. The pianoforte then plays the *cantabile* first theme wholly alone, the orchestra coming in only with a few connecting measures between the first and second periods of the melody. This theme is immediately repeated, with a more elaborate arpeggio accompaniment, the pianoforte playing the melody and the arpeggj being divided between it and the flutes and clarinets, the strings coming in to furnish a richer harmonic background. Then comes a more rapidly moving second theme in D minor, the pianoforte part running in restless sixteenth-notes, and the orchestra playing phrases which have, at least a rhythmical, connection with the first theme. Then follows the same transition from D minor to F major that was heard at the beginning of the movement, and the first theme returns in the tonic, F major, played by the clarinet over full harmony in the rest of the wood-wind, the pianoforte embroidering the *cantabile* melody with rising and falling double arpeggj. A very short Coda brings the movement to a close.

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The third movement, *Allegro assai* in D minor (2-4 time), opens with some fitful introductory phrases in the strings in the tonic, D minor, ending on the dominant, A; then, after two measures' rest, comes a sudden and unexpected modulation to the key of E flat major, and the pianoforte sets in alone with the first theme, which begins on the first inversion of the chord of E-flat major. But the ear soon finds its bearings, and the preceding little modulation to E-flat does not long fool it as to what the tonality really is. It soon recognizes that the opening chord of the theme is really the "Neapolitan 6th" on the subdominant of D minor, and has nothing to do with the *key* of E-flat major. The theme, once given out by the pianoforte, is repeated in *fortissimo* by the whole orchestra, and then further developed by both forces. Then comes a rapidly running second theme in D major, worked up by the pianoforte against occasional accompanying figures in the orchestra till the first theme returns in the tonic and is again repeated as an orchestral *tutti*. Then follows some transitional passage-work, leading to the announcement of a quieter third theme by the pianoforte, which is soon developed very fully by the solo instrument and then by it and the orchestra together. Fragments of the first theme crop up in the latter, after a while, and soon the first theme itself returns in the pianoforte, to be repeated in *tutti* by the orchestra. Then the second

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theme (which is, after all, but a new version of some figures taken from the first) returns, and the rest of the movement is devoted to further working out of all three themes. The form is that of the Rondo.

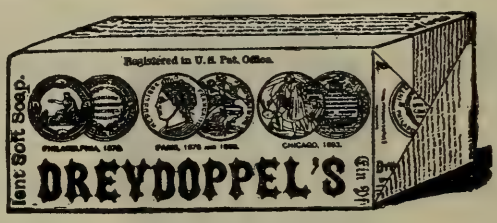
The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, 1 pair of kettle drums, and the usual strings.

SYMPHONY NO. 4, IN B-FLAT MAJOR, OPUS 60. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written in 1806. It was first played at a concert gotten up for Beethoven's benefit in Vienna in the latter part of March, 1807. It was preceded on the program of this remarkable concert by Beethoven's first, second, and third symphonies! The score was published in March, 1809 by the Bureau des Arts et d'Industrie in Vienna and Pesth.

Although by no means so startling a work — to modern ears — as its predecessor, the *Eroica*, this symphony met with almost as much opposition at first. Carl Maria von Weber particularly abominated it; what he wrote of it has remained one of the most curious monuments of critical blindness. According to him, the work had neither theme, nor harmony, nor form; nothing but ear-scorching dissonances and inexplicable noise!

This is the 

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The first movement opens with a slow introduction, *Adagio* in B-flat major, 4-4 time. Against softly sustained B-flats in the wood-wind and horns, the strings in octaves give out a thoughtful phrase in B-flat minor, ending on the dominant. Then comes a *staccato* groping in the first violins, through which we hear a soft sigh from the bassoons, answered by the 'celli and double-basses. *Staccato* chords of the dominant 7th and minor 9th in the wood-wind, horns, and violas lead to a return of the long-sustained B-flats in the wind, against which the strings repeat their B-flat minor phrase; ending this time, not on the dominant, F, but on G-flat. This G-flat is immediately taken as an F-sharp, dominant of B-natural minor; and the violin gropings, bassoon and bass sighs, and *staccato* 7th and 9th chords are now repeated in this key. Some further modulating developments follow, leading at last to the dominant of D-minor; from which note, A, the whole orchestra jumps to a *fortissimo* outburst on the dominant-7th chord of B-flat major. Brisk ascending *fusées* lead to the main body of the movement.

This *Allegro vivace* in B-flat major (2-2 time) opens with a succession of chords of the dominant, each one led up to by a *fusée* of the violins; after which the first theme — a sort of zigzag arpeggio phrase — appears

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in the strings, answered by a more *cantabile* figure in the wood-wind. The development is long and persistent. A transitional subsidiary — syncopated harmonies in the wind, then in the full orchestra — leads over to the dominant, F major, in which key the humorous second theme comes in in the bassoon, answered imitatively by the oboe, then by the flute, the latter melodiously rounding off the period. The strings then take up the last figure of the flute, and develop a sterner second subsidiary, which leads in *crescendo* climax to the conclusion-theme, a canonical dialogue between clarinet and bassoon in F major, accompanied by the strings, and strongly carried out by the full orchestra; debouching at last into a syncopated third subsidiary, with which the first part of the movement closes. There is a repeat.

The free fantasia is long, and runs wholly on the first theme, save for one peculiarity which makes this movement unique, as far as I know, in the history of symphonic writing. In the midst of the elaborate working-out of the first theme, an entirely new *cantabile* phrase appears against it, first in the violins and 'celli, then in the flute, clarinet, and bassoon, lastly in the violins in octaves, as a counter-theme. Now, as this is the first bit of real *cantilena* that has been heard in the movement, it should — by one standard, at least — be called the second theme. And it only makes its appearance in the midst of the free fantasia!

The third part of the movement is entirely regular, the second and conclusion themes coming in the tonic. There is a short coda.

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The second movement, *Adagio* in E-flat major (3-4 time), begins with an introductory measure, in which the second violins give out a figure which is prominent in the accompaniment of some of the themes of the movement, and even assumes a thematic importance of its own. Then the first violins sing the melodious first theme, accompanied by the second violins, violas, and 'celli. This is then repeated in fuller harmony by the wood-wind, accompanied by the strings. A strong subsidiary follows in the tonic, measures of billowing arpeggj in the middle strings being regularly answered by more *cantabile* phrases in the first violins; some *crescendo* passage-work leads to the second theme in the dominant, B-flat major: a tender melody of the clarinet, accompanied by a series of little syncopated sighs in the first violins and groping *pizzicati* in the second violins and other strings, the period closing with a measure of rapturous *forte* in all the wood-wind in 3rds. A conclusion-theme follows in the same key: a sinuous phrase in thirty-second-notes, beginning in the 'celli, then rising step by step through the other strings to the first violins; the accompanying figure of the first measure of the movement persists in the bass until it is taken up by the whole orchestra and closes the first part.

The free fantasia — for the movement is in the sonata-form — is comparatively short, but none the less elaborately worked out. It is here that the accompanying figure shows itself as an actual theme.

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The third part of the movement stands in perfectly regular relations to the first, and ends with a short coda, toward the end of which the accompanying figure returns for the last time in the kettle-drums amid the total silence of the rest of the orchestra.

The third movement, *Allegro vivace* in B-flat major (3-4 time), is really a scherzo, although not marked as such in the score (Peters edition); it is, however, marked "Menuetto: *Allegro vivace*" in Breitkopf & Härtel's *Thematic Index*. This "Menuetto" is thoroughly a misnomer; for the rhythmic unit is the dotted half-note, not the quarter-note, thus making the movement a true scherzo. It is quite regular in form, the trio, *Un poco meno Allegro* in B-flat major, recurring twice.

The fourth movement, *Allegro ma non troppo* in B-flat major (2-4 time), is a brilliant and elaborately developed rondo on one principal theme and several subsidiaries. The principal theme has rather the character of running passage-work, but some of the subsidiaries are more *cantabile*.

This symphony is scored for 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Count von Oppersdorf.

HUNGARIAN RHAPSODY NO. 6, "The Carnival at Pesth." FRANZ LISZT.

Liszt wrote fifteen compositions for the pianoforte, to which he gave the name of *Rhapsodies hongroises;* they are based on national Magyar melo-

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dies. Of these he, assisted by Franz Doppler, scored six for orchestra. There is considerable confusion between the pianoforte set and the orchestral transcriptions in the matter of numbering. Some of the orchestral transcriptions, too, are transposed to different keys from the originals. Here are the lists of both sets.

ORIGINAL SET, FOR PIANOFORTE.

I. In E-flat major, dedicated to E. Zerdaheli.
II. In C-sharp minor and F-sharp major, dedicated to Count Ladislas Teleki.
III. In B-flat major, dedicated to Count Leo Festetics.
IV. In E-flat major, dedicated to Count Casimir Eszterházy.
V. *Héroïde élégiaque*, in E minor, dedicated to Countess Sidonie Reviczky.
VI. In D-flat major, dedicated to Count Antoine d'Apponyi.
VII. In D minor, dedicated to Baron Fery Orczy.
VIII. In F-sharp minor, dedicated to M. A. d'Augusz.
IX. *Le Carnaval de Pesth*, in E-flat major, dedicated to H. W. Ernst.
X. *Preludio*, in E major, dedicated to Egressy Bény.
XI. In A minor, dedicated to Baron Fery Orczy.
XII. In C-sharp minor, dedicated to Joseph Joachim.
XIII. In A minor, dedicated to Count Leo Festetics.
XIV. In F minor, dedicated to Hans von Bülow.
XV. *Rákóczy Marsch*, in A minor.

ORCHESTRAL SET.

I. In F minor . . . . . (No. 14 of the original set).
II. Transposed to D minor . . . . . (No. 12 " " " ").
III. Transposed to D major . . . . . (No. 6 " " ").
IV. Transposed to D minor and G major . . . . . (No. 2 " " " ").
V. In E minor . . . . . (No. 5 " " " ").
VI. *Pesther Carneval*, transposed to D major . . . (No. 9 " " " ").

t ions remain the same as in the original set.

No. 2 of the original set has also been scored for orchestra, transposed to C minor and F major, by Carl Müller-Berghaus. Liszt arranged No. 14 of the original set for pianoforte and orchestra, under the title of *Ungarische Fantasie.*

The Carnival at Pesth begins *Moderato* in D major (4-4 time) with some strong preluding in the lower strings on a figure taken from the theme that is soon to follow, interrupted by *staccato* chords in the full orchestra. A quieter phrase follows in the strings, answered by the wood-wind. Then

the theme is given out by the trumpet, answered by the clarinets and horns in 3rds, over a simple accompaniment in the harp and strings *pizzicati*. The development is carried out at great length and with very varied orchestration, the melody being varied with all sorts of elaborate figural embroidery. After a while the tempo changes to *Allegretto* (2-4 time), and a dainty dance-theme is announced by the violas and clarinet, to be extendedly developed and embroidered in its turn. Then comes a Finale: *Presto* (2-4 time), in which a rushing *Friska* theme is worked up, now in D minor, now in D major, in alternation with scraps from the previous themes — a resounding return of the first theme being especially noteworthy. The piece is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, bass-drum and cymbals, harp, and the usual strings. The score is dedicated to H. W. Ernst.

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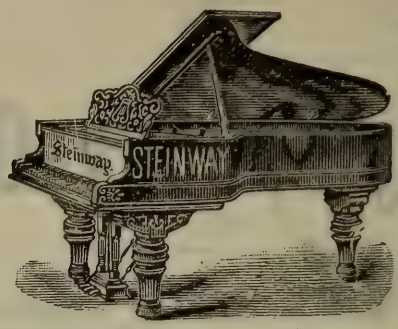

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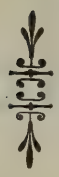

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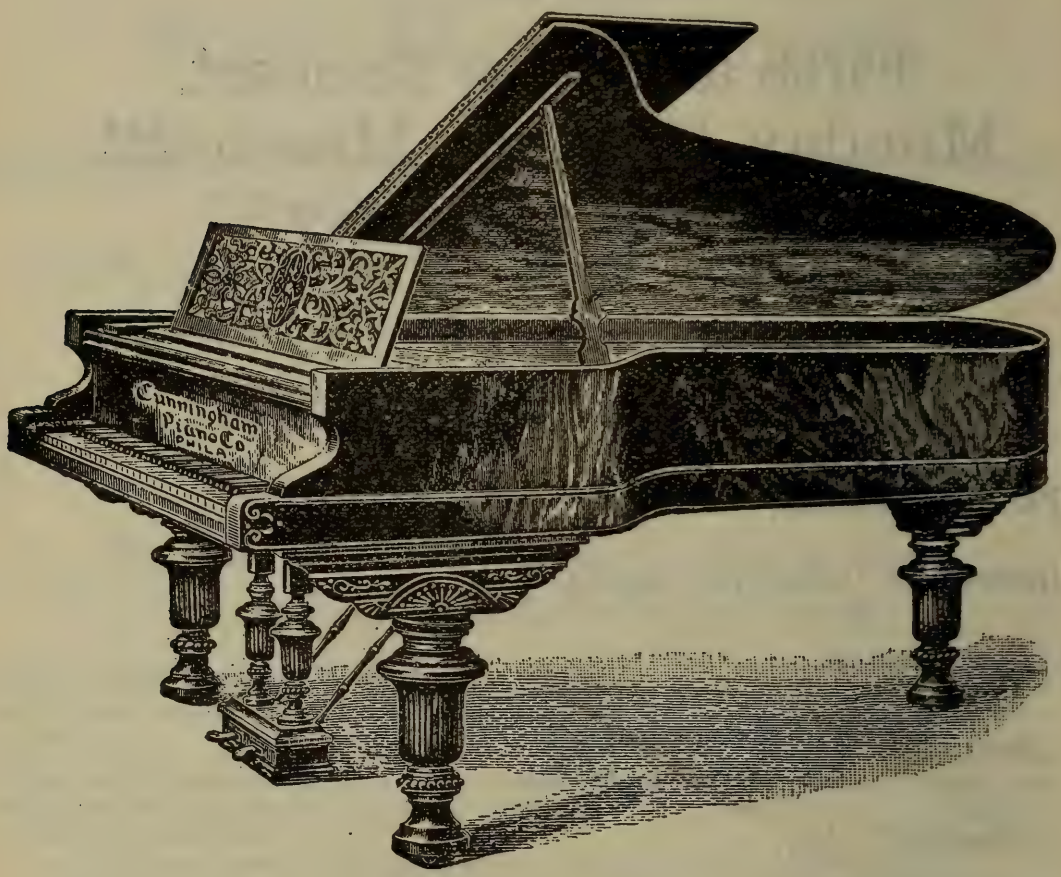

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* This peculiar form of cadence, in ascending 6ths, was also introduced by Mendelssohn in his "Reformation" symphony.

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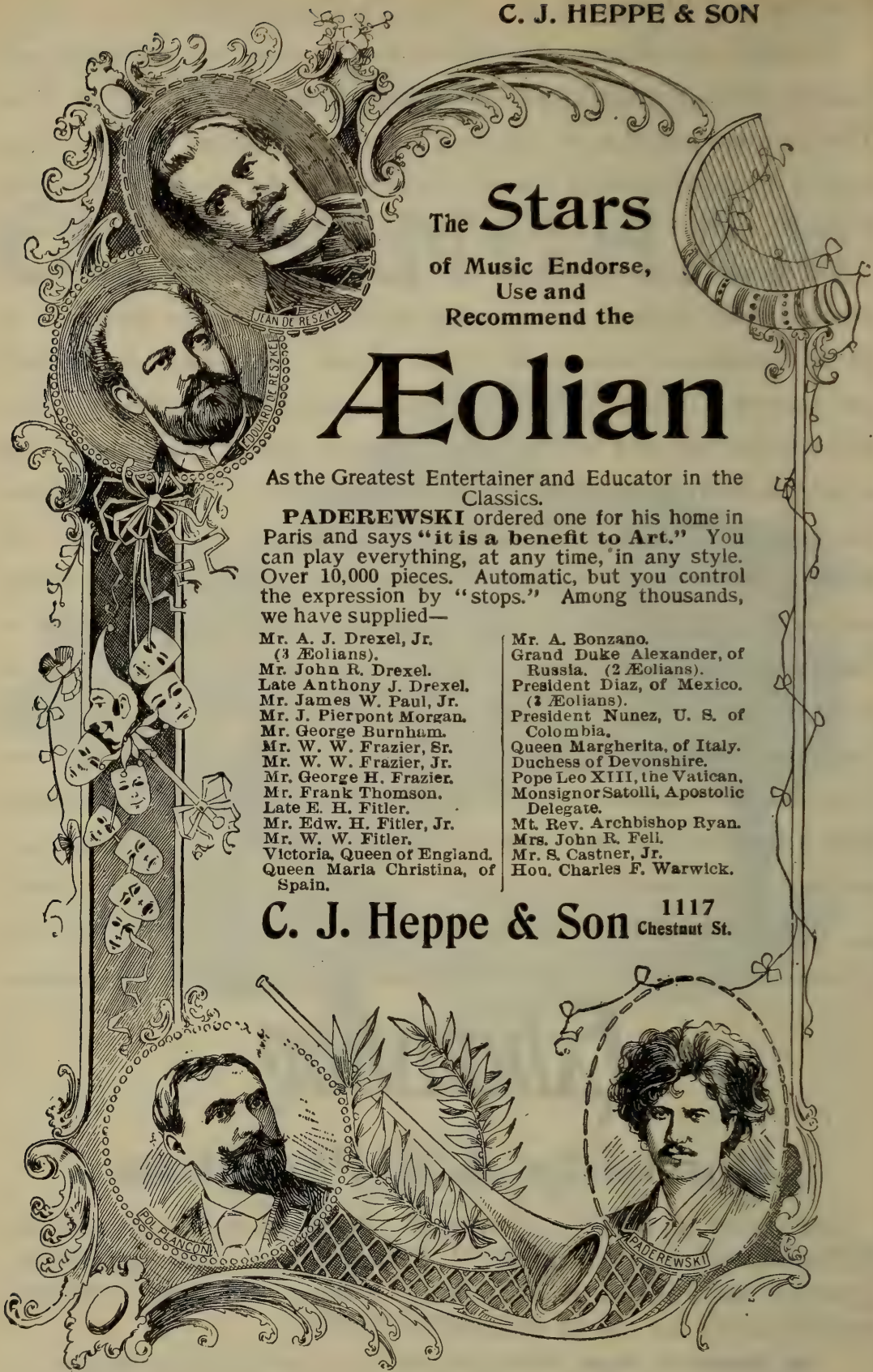

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LOHENGRIN'S LEGEND FROM "LOHENGRIN."*

[SCENE.—*An open space on the banks of the Scheldt, near Antwerp. Here* HEINRICH DER VOGLER, *the German king, with* ELSA *and a large retinue of nobles, troops, and people, has come, in the expectation of meeting* LOHENGRIN, *who has assumed the title of Protector of Brabant, and has promised to head a campaign against the Hungarians.* LOHENGRIN *is the last to arrive. He informs the king that he can no longer hold himself to his promise; and, after confessing that he has slain* TELRAMUND *in self-defence, and after accusing* ELSA *of having broken her oath to him, he thus reveals his origin, and explains his sudden determination to depart.*]

In distant lands, by ways remote and hidden,
There stands a Burg that men call Monsalvat.
It holds a shrine to the profane forbidden,
More precious there is nought on earth than that.

* See Entr'acte.

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And, throned in light, it holds a cup immortal,
That whoso sees from earthly sin is cleansed;
'Twas borne by angels through the heavenly portal,
Its coming hath a holy reign commenced.
Once every year a dove from heaven descendeth,
To strengthen it anew for works of grace.
'Tis called the Grail, the power of Heaven attendeth
The faithful knights who guard that sacred place.
He whom the Grail to be its servant chooses
Is armed henceforth with high invincible might;
All evil craft its power before him loses.
The spirits of darkness where he dwells take flight.
Nor will he lose the awful charm it lendeth,
Although he should be called to distant lands.
When the high cause of virtue he defendeth,

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Its champion knight from doubtings shall be warded,
If known to man he must depart and flee.
Now mark, craft or disguise my soul disdaineth.
The Grail sent me to right yon lady's name.
My father, Percival, gloriously reigneth.
His knight am I, and Lohengrin my name.

(*English version by Natila Macfarren.*)

A Faust Overture, in D minor.

This work is not to be taken in any sense as an overture to Goethe's *Faust;* it was written in Paris in January, 1840, as the first movement of a *Faust* symphony. This may account for its being more in the sonata-form than any of Wagner's other overtures, except those to *Rienzi* and *Tannhäuser.* Wagner once wrote that he had taken Faust's "*Entbehren sollst du, sollst entbehren!* (Thou shalt forego, shalt do without!)" as the motto of this movement; he also insisted that the movement had to do with the character of Faust, and Faust alone; that there was no reference to Gretchen in it. Like Liszt, in his *Faust* symphony, he meant to reserve another whole movement for Gretchen, and probably also another for Me-

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phisto. But the plan of the *Faust* symphony was definitively abandoned, and this single movement given to the public under its present title, *Eine Faust-Ouvertüre.* It was not originally in its present form, and Wagner's affirmation that there "was no Gretchen in it" has probably given rise to some misconception. It was long and generally known that Wagner rewrote and remodelled the work in Zürich in 1855, at Liszt's earnest instigation. But it was only on the publication of the Liszt-Wagner correspondence that it was discovered that Liszt, on this occasion, had earnestly advised his friend "to put some Gretchen into it" — for the sake of musical form and contrast. So the melodious second theme of the wood-wind may refer to Gretchen after all.

The overture begins with a slow introduction, *Sehr gehalten* (*Assai sostenuto*) in D minor (4-4 time), the unusual sonority of the opening phrase of which — given out by the bass-tuba and double-basses in unison over a *pianissimo* roll of the kettle-drums — has a most dramatic effect. It is answered by the 'celli with a more rapid phrase which assumes considerable thematic importance later, in the main body of the work. Then the first violins give out a slow phrase which is afterwards recognized as belonging to the first theme of the ensuing *allegro* movement. The development goes on more and more dramatically until, after a *staccato* chord in the full orchestra, the main body of the overture begins.

This is *Sehr bewegt* (*Assai con moto*) in D minor (2-2 time). It begins

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immediately with the expressive first theme, the slow thesis of which is given out by the first violins over sombre harmonies in the bassoons and horns, the antithesis being given by all the strings. The development is long, partaking much of the character of working-out; in the course of it we meet with a melodious subsidiary, first given to the oboe. Soon after this the second theme appears in F major in the woodwind, followed by a more fluent transition-passage that leads over to the free fantasia.

The free fantasia is exceedingly long and elaborate. The third part begins with a furious return of the first theme in the tonic, but its development differs considerably from that of the first part. A longish slow coda closes the work.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings.

Prelude to Act III. of "Lohengrin."

This introduction to the third act is supposed to be the ball-room music played at Lohengrin and Elsa's wedding. It begins, *Sehr lebhaft* (*Molto vivace*) in G major (2-2 time), with the jubilant first theme given out and briefly developed in *fortissimo* by the full orchestra. This soon makes way for the resounding second theme, in the same key, given out in *fortissimo* by the 'celli, horns, and bassoons in unison against harmony in

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repeated triplets in the strings, and repeated by all the brass and 'celli against a similar accompaniment in the rest of the orchestra. Then comes a softer, more march-like episodic theme, still in G major, given out and for the most part developed by the wind instruments. Then the first and second themes return, very much as at first, if with more variety in the way of modulation, the movement ending with the close of the second theme.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, tambourine, and the usual strings.

ENTR'ACTE.

Brains in Music.

One sentence in an admirable article by Mr. W. J. Henderson on The Present Tendency of Music in the March *Looker-On* seems to me to give more than usually ample food for reflection. After showing that the dominant tendency of Music to-day is in the direction of excessive, unnatural romanticism, the writer goes on to say: "If Brahms did not make such enormous demands on the intellect and did not write in such an austere style that the general public will never love him, he would be the man to check the evil tendency."

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the possible austerity of his style, I do not care to have to do here. What most strongly caught my attention in Mr. Henderson's sentence was that about the enormous demands made on the intellect by Brahms, and the severity of these demands being a bar to his popularity.

It has sometimes seemed to me that Brahms's intellectuality has been — I will not say, overrated, but — given an undue prominence by his critics. The man is unquestionably enormously intellectual, and the demands his music makes upon the brain-power of his hearers are great. But is Brahms so singular in this respect? It seems to me that Bach, for one, beats him in this line; Beethoven, for another, equals him. Though Mozart is reported to have been a man of no intellectual tastes, outside of his music, I cannot but find as fine and deep-going an intellectuality in his *Don Giovanni* as in any composition I know. Perhaps the anti-Brahmsianer might reply to this that Brahms had brains and nothing else, whereas Bach, Beethoven, and Mozart had brains and a great deal else besides. But, as I do not think this true of Brahms, I think the assertion needs no answer.

After all, I do not care to speak particularly about Brahms in this connection; my only reason for bringing up his name at all was Mr. Henderson's taking him as an example of a particularly brainy composer. What I do wish to consider is the general problem of any composer's making severe demands upon the intellect of his hearers, and these demands standing as a bar between him and popular appreciation.

I own that I much fear that Mr. Henderson is right. What he says

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reminds me of something I heard, not long ago, said by an experienced stage-manager and impresario, in reference to Ibsen's plays in general. He said, "Playwrights and actors will have to find out that a play cannot be made out of nothing but pure thought." No doubt, this is excessive in its implication; for Ibsen's plays are made out of a good deal beside pure thought. But this very excessiveness shows what the popular mental attitude toward high intellectuality in the drama is. And I mistake much if the popular attitude toward high intellectuality in other forms of art and literature is not the same. Francisque Sarcey said that his long experience as a lecturer had taught him never to tell his audience anything they did not know or think already; that an audience did not want to learn, but to be confirmed in its own opinions. Another example of the same principle!

There is a certain intellectual atmosphere which the rank and file of humanity find hard to breathe; it oppresses them, stifles their emotional nature. But there are others in the world who find themselves most comfortably at home in just this atmosphere; their mental lungs seem made for it, they breathe it easily and find their emotional nature most freely mobile in it. And it seems impossible for these two classes of people really to understand one another. Kant says that all we know, we know through experience; and here are two classes of people who, talk and argue with each other as they may, can not help in the end falling back upon the uneliminable fact that they have had quite different and diametrically opposite experiences of one and the same thing. The one class has

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found itself warmed by what has chilled the other. And it is ill trying to persuade a man that ice is fire, or fire, ice.

No doubt, both parties are inclined to be a little excessive. The man who finds himself in an intellectual atmosphere too high for him is tempted to call all he finds there "pure thought"; he who descends into an intellectual atmosphere too low for his complete comfort is equally tempted to call all he finds there "pure bosh." The one statement is as exaggerated and invidious as the other, and as likely to affect the temper unpleasantly. No one relishes the implication that he takes delight in pure bosh; and, on the other hand, no one cares to have what quickens his pulse, makes his heart beat faster, and sets his emotions on fire, coldly set down as pure thought.

It has sometimes been argued that the difference between these two classes of men was one of taste, specific culture, or national prejudice. To my mind it is simply a difference in brains; the one class have more brains than the other, that is all.

As far as regards Music, it is a mistake to think that its high intellectuality resides in its organic complexity. There are four-voice fugues on three subjects, worked out most elaborately with all the luxuries of single and double counterpoint, augmentation, diminution, inversion, and retrograde imitation, and are yet as desperately devoid of high intellectuality as music well can be. There are simple chorals that are fit for the gods themselves to bend their minds to. The high intellectuality of a composi-

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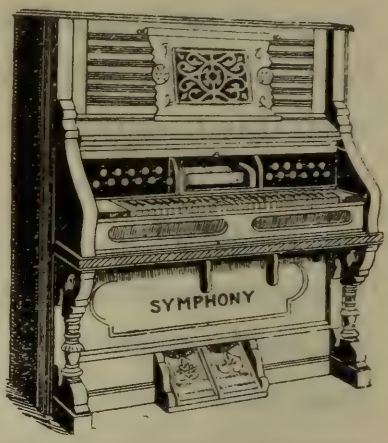

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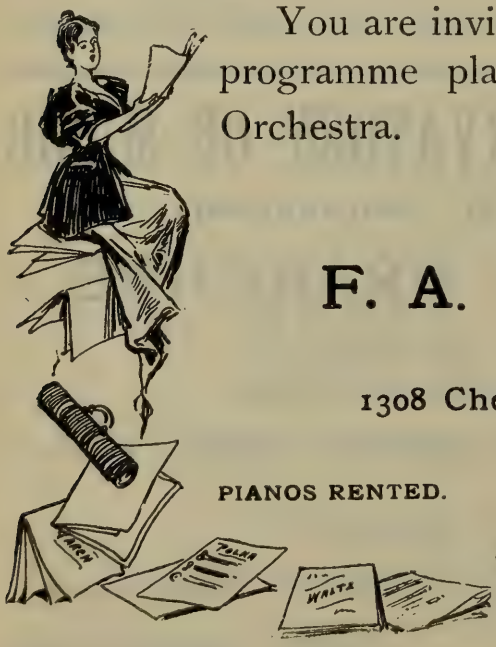

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tion is a far more subtile and elusive thing; whether it suits your particular brain-calibre or not, you feel it to be there, as the lady in *David Copperfield* "saw blood in a nose." It warms you or chills you, as the case may be, in spite of yourself. Just in proportion as it is the *sine qua non* of one man's complete musical enjoyment, it will be the one insurmountable bar to another's musical pleasure.

Impressionism in Music.

Impressionism, *n.* In *art.* and *lit.*, the doctrines and methods of the impressionists; the doctrine that natural objects should be painted or described as they first strike the eye in their immediate and momentary effects — that is, without selection, or artificial combination or elaboration.

That aim at tone and effect, and nothing more, which is merely the rebound from photographic detail into the opposite extreme of fleeting and shadowy *Impressionism.* *F. T. Palgrave*, Nineteenth Century, XXIII. 88.

Impressionism implies, first of all, impatience of detail. *The Century*, XVII. 482.

— The Century Dictionary.

Music, like the other fine arts and literature, must needs try to reflect the spirit of the times — as best she may. Of late years she has tried her hand at Realism and Naturalism; she tried it at Idealism, even at Symbolism, long ago; to believe some reports, she is now — and apparently for the first time — trying it at Impressionism. Tone-pictures, tone-paintings, symphonic poems we have long heard of and heard; musical character-sketches we have become tolerably used to. And now we hear certain modern compositions described as "impressionist tone-paintings." This was to have been expected; if a wave of Impressionism has swept over modern Painting, Poetry, and Belles-lettres, why should it leave Music untouched? It seems quite in order that the musical realist, the musical naturalist, should be followed in turn by the musical impressionist.

With musical Impressionism, as such, I have no quarrel to pick. Only it

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seems to me that the term Impressionism has been sadly misused of late, in connection with certain compositions; so misused, indeed, as to mislead the unwary into mistaking it for its diametrical opposite.

In the first place, let me posit that whatever aims Music may have in the way of tone-painting, tone-poetry, or character-sketching are really extra-musical aims; whether the methods by which music seeks to accomplish them be of the photographic or of the impressionist sort, its achievement of them can have no necessary connection with its plastic character nor its intrinsically musical structure. Realistic or picturesque suggestion, what is generally known as tone-painting, has been carried out as successfully by composers in the strictest and most stoutly organic musical forms as in the freest and most lax. For vividness of suggestive painting, Bach's choral fugue on the text "Whosoever exalteth himself shall be abased; and he that humbleth himself shall be exalted"* yields in nothing to any similar modern attempt in the freest musical form. The flies buzz as realistically in Handel's symmetrically articulated chorus, in *Israel in Egypt*, as in any modern tone-poem. Beethoven found that not even the greatest wealth of picturesque suggestion forced him to depart a hair's breadth from the strict application of the sonata form, in his *Pastoral* symphony.

No doubt many a modern composer has seen fit to let picturesqueness and vividness of extra-musical suggestion take the place of symmetry of musical plan and distinctness of plastic quality in his works; he has been content to forego the one, and rely mainly upon the other. This is unde-

*In the cantata, "*Wer sich selbst erhöhet*," No. 47 (Year X.) in the Bach-Gesellschaft edition, published by Breitkopf & Härtel.

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niable. What I am trying to point out is that it has been amply proved that vividness of extra-musical suggestion and strictness of musical form can as well be wedded to each other as they can be divorced; that there is no necessary connection between the two.

So, in considering musical Realism, musical Naturalism, or musical Impressionism, we can safely leave the element of plastic musical form and symmetry out of the discussion. A composer can show himself as a musical realist, naturalist, or impressionist in the strictest, most symmetrical and stoutly organic musical forms as in the freest, the most lax and "*frei-phantasierend.*" If a composition is a bit of musical Impressionism, it is so in virtue of the methods by which the composer has accomplished certain extra-musical aims; not because of any peculiarity in its plastic form or musically organic structure.

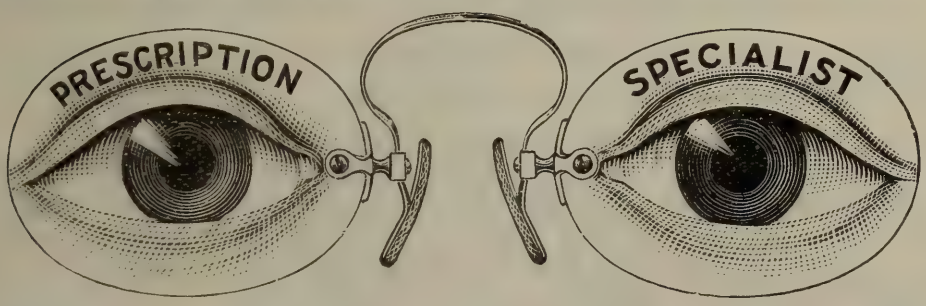
Premising this, let me now consider what seems to me an arrant misapplication of the terms Impressionist and Impressionism to certain compositions and composers to-day. One example will serve as well as twenty to illustrate my meaning.

Let me take a composition that has recently made no little noise here in Boston: Richard Strauss's *Tod und Verklärung*. This has been called an "impressionist picture." To my mind, it is anything but that; even diametrically the opposite of that! Hear what Mr. W. J. Henderson well says of it: —

> . . . In his "Death and Apotheosis" Strauss proved that he was the Maeterlinck of music. In his anxiety to make music tell a story, he devoted his heart to a revelation of the last struggle of the body to hold the spirit. The death rattle and the final relaxation of the muscles interested Mr. Strauss and spoke in the convulsive gasps of his trumpets and the tweaked torture of his strings. Tone-photography in the charnel house, music as the demonstrator of pathology! That is whither romanticism run mad led Richard Strauss. As I said, after the performance: . . . "to prod the dying man to more gasps and record them with phonograph and metronome for future reproduction on trombones in syncopated rhythms — these seem to be worthy objects for the art of music in the mind of Richard Strauss."*

* In *The Looker-On* for March, 1887, page 205.

FRANK MÜLLER,



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I quote this, not for its criticism, not for the sake of considering whether Strauss's aim in *Tod und Verklärung* is worthy or unworthy of the Art of Music, but for its statement of the methods by which Strauss has tried to accomplish his aim. Note Mr. Henderson's words: "tone-photography," "record . . . with phonograph and metronome"; they are singularly felicitous. In so far as the composition in question is realistic, or naturalistic, in aim, the methods by which it seeks to accomplish its aim are of the most elaborate; you are spared no smallest detail, the picture is exhaustive in its minuteness. Nothing could be farther from Impressionism. The whole thing is photographic; and Impressionism and the camera can not agree together.

It seems to me, however, that the misapplication of the term Impressionism to compositions like Richard Strauss's *Tod und Verklärung* is not difficult to account for. Terms commonly applied to the representative arts and to Poetry and Literature can be applied to Music, as a rule, only by analogy. And people in general are not too careful in distinguishing just where this sort of analogy really lies. It is true enough that the general run of impressionist pictures, from their enormous suppression of details, are distinguished by a certain vagueness of representation, by an individuality of coloring, often sufficient to throw the uninitiated into doubt as to what natural objects they are intended to represent. I once overheard a bet made — apparently in perfect good faith — in front of the show-window of an art shop on the Paris boulevards, as to whether a certain canvas by Monet represented two haystacks or two purple cabbages! Vagueness of representation is probably the most prominent characteristic of impressionist painting in the popular mind. Now, it is not to be denied that vagueness of musical form is a prominent characteristic of much of the picturesquely suggestively music written nowadays. How natural, then, to associate these two vaguenesses together, and call our modern tone-paintings "impressionistic"!

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Natural, but altogether false! The analogy is based on quite unintrinsic qualities in both forms of art; on mere secondary accidents. Immediate totality of impression, obtained by the ruthless suppression of all insignificant details, is the real prime characteristic of impressionist painting. And the real prime characteristic of our modern tone-painting is the most minute and elaborate care for picturesquely suggestive details; vagueness of musical form has nothing to do with the matter. To set up an analogy upon its true basis, one could say that things like Richard Strauss's *Tod und Verklärung*, instead of being bits of musical Impressionism, were, on the contrary, bits of the most elaborate musical Naturalism, of the Zola sort — even of musical photography, *à la* Maupassant.

But, if *Tod und Verklärung* and other things of its sort are not musical Impressionism, one may not unnaturally ask, what is? Ah! now we are coming to the point. And let me say here that true musical Impressionism seems to me a much older business than some persons apparently suspect. Indeed, I venture to say that Impressionism showed itself in Music long before it invaded any other art, or literature. This was perfectly natural, perhaps even unavoidable. As impressionist methods can be applied only to the accomplishment of extra-musical aims in Music,— to naturalistic or picturesque suggestion,— one most naturally looks for the application of these methods by composers at times when the essential, plastic, purely musical side of the art was most lovingly dwelt upon, and the extra-musical side, relegated to the second place. To my mind, the great musical Impressionist was Handel. His "He shall feed His flock," in the *Messiah*, is a conspicuously fine example of musical Impressionism. Here is the whole text of the air:

He shall feed His flock like a shepherd, and He shall gather the lambs with His arm and carry them in His bosom, and gently lead those that are with young.

Come unto Him, all ye that labour, come unto Him, ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart, and ye shall find rest unto your souls.

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Now, instead of trying to give the greatest possible distinctness of musical expression to all the various ideas and feelings this rich text might suggest to the composer, Handel takes merely two words, and the idea implied in them, as his cue for a simple bit of extra-musical, picturesque suggestiveness; he seizes upon the words "flock" and "shepherd," and makes the idea contained in them the central point of a pastoral musical picture. Save for this single pastoral idea, which Handel has so picturesquely carried out, the air is nothing but a beautiful bit of musical plastics. Take again the tenor air, "Waft her, angels, through the skies," in *Jephtha.* Here Handel has likewise concentrated all his picturesque, extra-musical endeavor upon a single suggestion in the text; a suggestion of the gentle flapping of angelic wings pervades nearly the whole air, now in the voice-part, now in the orchestra. In neither of these two airs has Handel permitted himself any elaboration of an extra-musical idea, any complex picturesquely suggestive detail-work; he has seized upon but one idea contained in the text, and made that the central point of his musical picture, eliminating all other details. His method here is purely that of the Impressionist. To make his music reflect the immediate and momentary impression of pastoral life, in the one case, and of the flapping of angels' wings in the other, was his sole aim outside of the domain of pure musical plastics.

Here we find musical Impressionism in its most perfect estate; and it is only in compositions of this sort that we really do find it. In the *Pastoral* symphony, Beethoven wavers between Impressionism and a far more elaborate and detailed process of naturalistic suggestion. The picture he paints in the first *Allegro, ma non troppo* is of the Impressionist sort; in the Scene by the Brookside his tone-painting becomes more elaborate, falling at last into the sheerest photographic realism with the notes of the cuckoo, quail, and nightingale. The Thunder-storm is half Impressionist, half photographic; with the last movement, he returns to pure Impressionism again. I can safely take this symphony as a piece of

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tone-painting, even in spite of Beethoven's note: "*Mehr Ausdruck der Empfindung als Malerey* (More the expression of feeling than painting);" for, little as Beethoven may have cared to have the *Pastoral* accepted as a pure piece of tone-painting, there is undeniably much in the work that is distinctly more of the nature of tone-painting than of the expression of feeling.

A Siegfried Idyl, in E major.

This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Triebschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself; the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried;* the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein,*" which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in süss sehnender Wonne—doch ewig zu deinem Heil!*" In the strings.

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SLUMBER-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes — the interval is not always the same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried, Siegfried, sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, herrlicher! Hört der Welt!*"

Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewasser wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand opera in five acts, the text and music by Richard Wagner, was first brought out under the composer's direction at the Court Opera in Dresden on October 20, 1842. It was suggested to Wagner by reading Bulwer's novel in Dresden in 1837. He began his sketch of the text in Riga in the autumn of that year, and fin-

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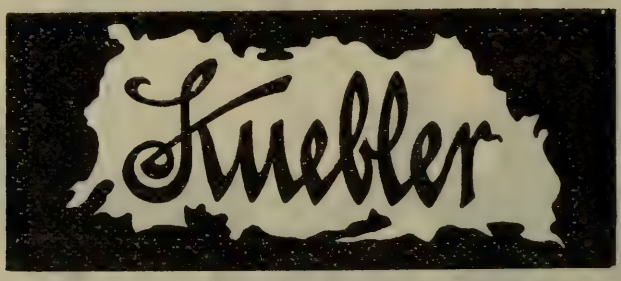

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ished it in the summer of 1838; he almost immediately began the music, and finished the first two acts at Riga and Mittau in the spring of 1839. The remainder of the music was written in Paris. When completed, the opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both. In 1841 Wagner sent the score to Dresden, where it was accepted by the Court Opera; it was owing to this acceptance that he returned to Germany. The music of the opera was written on the general lines of French *grand opéra*, in emulation of the style of Spontini, Meyerbeer, and Halévy; there are but few essentially Wagnerish traits to be discovered in it, although the charactistically Wagnerish energy shows itself on almost every page.

All the themes of the overture are taken from the body of the work. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), opening with a long-sustained, swelled and diminished A on the trumpet — in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. Soon comes a majestic *cantilena* of the violins and 'celli — the theme of Rienzi's prayer in the fifth act — the development of which is cut short by some stormy passage-work, leading in *crescendo* to a *fortissimo* return of the theme in all the brass, against ascending series of turns in the first violins.† Again is the devel-

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† These series of turns in the violins may be regarded as the first symptom in Wagner of that whirling violin accompaniment to a melody in the brass which we find in *Tannhäuser*. Wagner himself said that the *Tannhäuser* violin figure was suggested to him by a violin passage in Bellini's *Norma*. Curiously enough, however, a very similar violin effect is to be found in the choral finale of Berlioz's *Roméo et Juliette*; it is more like the figure in *Tannhäuser* than the one in *Rienzi*, being descending instead of ascending. Berlioz's symphony was written in 1838–39, about the same time that Wagner was at work on the music of *Rienzi*.

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opment of the majestic melody interrupted, and some recitative-like phrases lead to a return of the trumpet call, interspersed with shuddering *tremolos* in the strings, the last long-drawn A leading over to the main body of the overture.

This *Allegro energico* in D major (2-2 time) begins *fortissimo* in the full orchestra on the first theme — that of the chorus "*Gegrüsst sei, hoher Tag!*" at the beginning of the first finale of the opera — leading to the entrance of the first subsidiary in the brass — the theme of the battle-hymn, "*Santo spirito cavaliere,*" of the revolutionary Rienzi faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme — that of Rienzi's prayer, already heard in the introduction of the overture — which is now given out in *Allegro* in the dominant, A major, by the violins. The "*Santo spirito cavaliere*" theme returns again in the brass, leading to the conclusion-theme — that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*"; — this joyful theme is developed by fuller and fuller orchestra, ending the first part of the movement.

The free fantasia is short, and almost wholly devoted to a tempestuous working-out of the "*Santo spirito cavaliere.*" The third part of the movement is an abbreviated repetition of the first, the battle-hymn and second theme being omitted, and the first theme being followed immediately by the conclusion-theme, against which the trumpets and trombones now play a resounding counter-theme — very like the phrase of the disappointed nobles, "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!*" in the second finale,— leading over to the coda, *Molto piu stretto*, in which the

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Wotan's Farewell and Fire-Charm, from "The Valkyr."

This is the closing passage of Act III., scene 3 of *Die Walküre,*" the scene in which Wotan punishes Brünnhilde for her disobedience in trying to protect Siegmund against Hunding. After a heart-rending farewell with his daughter, the god kisses her upon the eyes, which throws her into a charmed sleep; he then summons Loge, the fire-god, to surround her with a wall of fire, through which none but the greatest hero (Siegfried) shall be able to pass.

The arrangment for orchestra alone, played at this concert, was in all probability made by Wagner himself — at least, no name of any other arranger is given on the title-page of the full score — for the concerts given by him in Vienna and other cities in 1862–63, where several excerpts from the Nibelungen were played. The arrangement is scored for a some-

*The indications in the score are for "*1 kleine Trommel*" and "*1 Militaire-Trommel.*" The difference between the two instruments is slight, and both come under the head of what we call "snare-drum." Wagner plainly means by "*kleine Trommel*" what the French call "*caisse roulante,*" a snare-drum with a rather long body made of wood; his "*Militaire-Trommel*" corresponds to the French "*caisse claire,*" a snare-drum of more incisive and brilliant tone, with a shorter body made of metal. The ophicleide mentioned in the score is now universally replaced by the more modern bass-tuba, as the serpent is by the double-bassoon.

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what smaller orchestra than the original version in the drama; viz. 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, Glockenspiel, triangle, cymbals, harp, and the usual strings.

Siegmund's Love-song from "The Valkyr," Act I., Scene 3.

This song is an episode of the great scene between Siegmund and Sieglinde in the first act of *Die Walküre.* The text is as follows: —

Winterstürme wichen
dem Wonnemond,
in milden Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weit sein Athem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
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wohl musste den tapf'ren Streichen
die strenge Thure auch weichen,
die trotzig und starr
uns trennte von ihm.
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;
in uns'rem Busen
barg sie sich tief;
nun lacht sie selig dem Licht.
Die bräutliche Schwester
befreite der Bruder;
zertrümmert liegt
was sie getrennt;
jauchzend grüsst sich
das junge Paar;
vereint sind Liebe und Lenz.

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Winter's storms have given way to the May moon, in gentle light shines the spring; on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood estatic flowers blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms: — the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love and spring!

Ride of the Walküries from "Die Walküre."

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears; and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre* — the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of

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Prize Song from "Die Meistersinger." . . . . . *Wagner*

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Prologue, "I Pagliacci." . . . . . *Leoncavallo*

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Scene from "Carmen" (Habanera). . . . . *Bizet*

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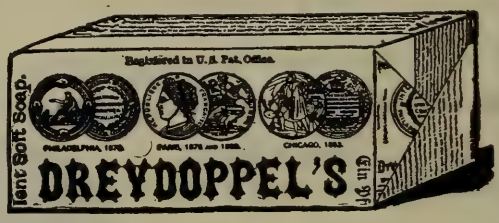
general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle-call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and, though it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by the sublime farewell of the father to his daughter in the fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from *Rhinegold* by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act! twice a masterpiece as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan."

This is the 

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Prelude to Part III. of "The Cricket on the Hearth"
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HAYDN . Air, "Behold, along the dewy grass," from "The Seasons"
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Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"
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Mme. MELBA.

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"Lohengrin." Lohengrin's Legend.
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A Faust Overture.
"Lohengrin." { *a.* Prelude to Act I.
b. Prelude to Act III.
A "Siegfried" Idyl.
"Rienzi." Overture.
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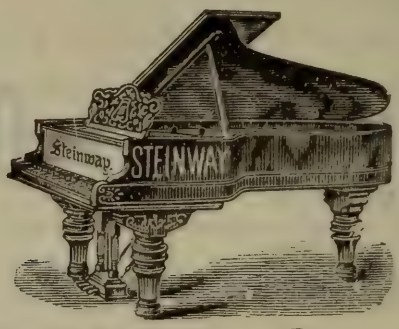

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WAGNER PROGRAMME.

(By request.)

"Parsifal." Prelude.

"Lohengrin." Lohengrin's Legend.

A Faust Overture.

"Lohengrin." { a. Prelude to Act I.
b. Prelude to Act III.

A "Siegfried" Idyl.

"Rienzi." Overture.

"Die Walküre." "Wotan's Farewell" and "Fire-Charm."

"Die Walküre." Siegmund's Love Song.

"Die Walküre." "Ride of the Walkyries."

Soloist, Mr. BEN DAVIES.

PRELUDE TO "PARSIFAL."

Parsifal, a stage-consecration festival play in three acts, the text and music by Richard Wagner, was first given in Bayreuth on July 28, 1882. The poem was published in 1877, and the music completed in 1879. The right of stage-performance belongs exclusively to the Festival Theatre in Bayreuth, and the drama has never been given on the stage anywhere else.

The prelude, which is perfectly free in form, begins, *Sehr langsam* (*Lento assai*) in A-flat major (4-4 time), with the SANGREAL-motive, given out in gentle *crescendo* and *diminuendo*, by the violins, 'celli, alto-oboe, clarinet, and bassoon in unison; the motive is then repeated by the trumpet, oboes. and half the first and second violins in unison against rising and falling arpeggj in the remaining violins and violas, repeated chords in the flutes, clarinets, and alto-oboe, and sustained harmonies in the bassoons and horns. Then the second phrase of the motive is given out and repeated, as before. Now the Call to Prayer is heard, swelling from *piano* to *forte* in the trumpets and trombones, ending with the "Dresden *Amen*," * which is softly echoed by the wood-wind. The time now changes to 6-4, and the brass instruments intone the FAITH-motive, which is carried out contrapuntally at considerable length by various combinations of instruments. With a return to 4-4 time comes a briefer working-out of the SANGREAL-motive, against tremulous harmonies in the violins, followed by a short

* This peculiar form of cadence, in ascending 6ths, was also introduced by Mendelssohn in his "Reformation" symphony.

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stormier episode on one of the motives that refer to Amforta's torments. A brief coda on the SANGREAL-motive, closing with the solemn Call to Prayer and the "Dresden *Amen*," brings the prelude to a *pianissimo* final cadence in the original A-flat major.

This prelude is scored for 3 flutes, 3 oboes, 1 alto-oboe, 3 clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, and the usual strings.

LOHENGRIN'S LEGEND FROM "LOHENGRIN."

[SCENE.—*An open space on the banks of the Scheldt, near Antwerp. Here* HEINRICH DER VOGLER, *the German king, with* ELSA *and a large retinue of nobles, troops, and people, has come, in the expectation of meeting* LOHENGRIN, *who has assumed the title of Protector of Brabant, and has promised to head a campaign against the Hungarians.* LOHENGRIN *is the last to arrive. He informs the king that he can no longer hold himself to his promise; and, after confessing that he has slain* TELRAMUND *in self-defence, and after accusing* ELSA *of having broken her oath to him, he thus reveals his origin, and explains his sudden determination to depart.*]

In distant lands, by ways remote and hidden,
There stands a Burg that men call Monsalvat.
It holds a shrine to the profane forbidden,
More precious there is nought on earth than that.
And, throned in light, it holds a cup immortal,
That whoso sees from earthly sin is cleansed;
'Twas borne by angels through the heavenly portal,
Its coming hath a holy reign commenced.
Once every year a dove from heaven descendeth,
To strengthen it anew for works of grace.
'Tis called the Grail, the power of Heaven attendeth
The faithful knights who guard that sacred place.
He whom the Grail to be its servant chooses
Is armed henceforth with high invincible might;
All evil craft its power before him loses.
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Its champion knight from doubtings shall be warded,
If known to man he must depart and flee.
Now mark, craft or disguise my soul disdaineth.
The Grail sent me to right yon lady's name.
My father, Percival, gloriously reigneth.
His knight am I, and Lohengrin my name.

(*English version by Natila Macfarren.*)

A Faust Overture, in D minor.

This work is not to be taken in any sense as an overture to Goethe's *Faust;* it was written in Paris in January, 1840, as the first movement of a *Faust* symphony. This may account for its being more in the sonata-form than any of Wagner's other overtures, except those to *Rienzi* and *Tannhäuser.* Wagner once wrote that he had taken Faust's "*Entbehren sollst du, sollst entbehren!* (Thou shalt forego, shalt do without!)" as the motto of this movement; he also insisted that the movement had to do with the character of Faust, and Faust alone; that there was no reference to Gretchen in it. Like Liszt, in his *Faust* symphony, he meant to reserve another whole movement for Gretchen, and probably also another for Mephisto. But the plan of the *Faust* symphony was definitively abandoned, and this single movement given to the public under its present title, *Eine Faust-Ouvertüre.* It was not originally in its present form, and Wagner's affirmation that there "was no Gretchen in it" has probably given rise to some misconception. It was long and generally known that Wagner re-

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wrote and remodelled the work in Zürich in 1855, at Liszt's earnest instigation. But it was only on the publication of the Liszt-Wagner correspondence that it was discovered that Liszt, on this occasion, had earnestly advised his friend "to put some Gretchen into it" — for the sake of musical form and contrast. So the melodious second theme of the wood-wind may refer to Gretchen after all.

The overture begins with a slow introduction, *Sehr gehalten* (*Assai sostenuto*) in D minor (4-4 time), the unusual sonority of the opening phrase of which — given out by the bass-tuba and double-basses in unison over a *pianissimo* roll of the kettle-drums — has a most dramatic effect. It is answered by the 'celli with a more rapid phrase which assumes considerable thematic importance later, in the main body of the work. Then the first violins give out a slow phrase which is afterwards recognized as belonging to the first theme of the ensuing *allegro* movement. The development goes on more and more dramatically until, after a *staccato* chord in the full orchestra, the main body of the overture begins.

This is *Sehr bewegt* (*Assai con moto*) in D minor (2-2 time). It begins immediately with the expressive first theme, the slow thesis of which is given out by the first violins over sombre harmonies in the bassoons and horns, the antithesis being given by all the strings. The development is long, partaking much of the character of working-out; in the course of it we meet with a melodious subsidiary, first given to the oboe. Soon after this the second theme appears in F major in the woodwind, followed by a more fluent transition-passage that leads over to the free fantasia.

The free fantasia is exceedingly long and elaborate. The third part begins with a furious return of the first theme in the tonic, but its development differs considerably from that of the first part. A longish slow coda closes the work.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings.

Prelude to Act III. of "Lohengrin."

This introduction to the third act is supposed to be the ball-room music played at Lohengrin and Elsa's wedding. It begins, *Sehr lebhaft* (*Molto vivace*) in G major (2-2 time), with the jubilant first theme given out

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and briefly developed in *fortissimo* by the full orchestra. This soon makes way for the resounding second theme, in the same key, given out in *fortissimo* by the 'celli, horns, and bassoons in unison against harmony in repeated triplets in the strings, and repeated by all the brass and 'celli against a similar accompaniment in the rest of the orchestra. Then comes a softer, more march-like episodic theme, still in G major, given out and for the most part developed by the wind instruments. Then the first and second themes return, very much as at first, if with more variety in the way of modulation, the movement ending with the close of the second theme.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, tambourine, and the usual strings.

A Siegfried Idyl, in E major.

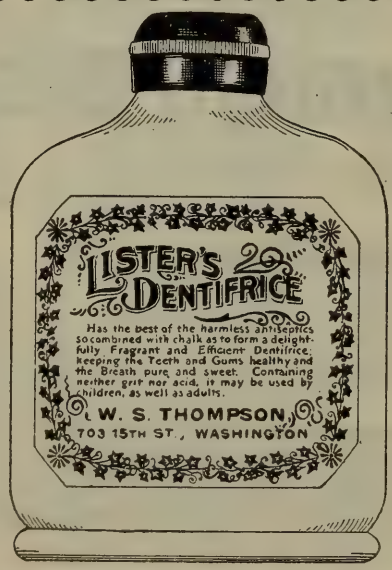
This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Triebschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself; the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried;* the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein,*" which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!*" In the strings.

Slumber-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes — the interval is not always the



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same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried, Siegfried, sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, herrlicher! Hört der Welt!*"

Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG motive, woven around the foregoing by the clarinet and other wooden wind instruments.

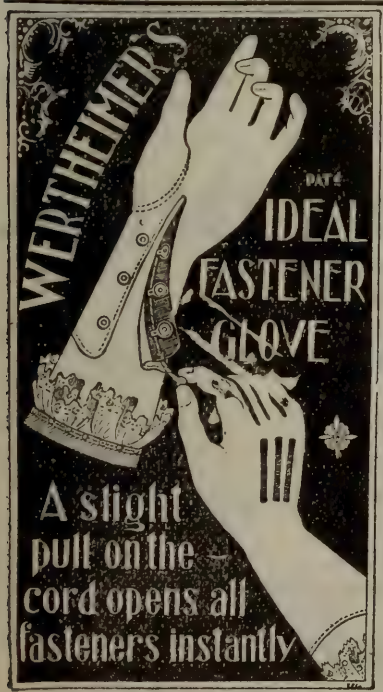
The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewasser wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand opera in five acts, the text and music by Richard Wagner, was first brought out under the composer's direction at the Court Opera in Dresden on October 20, 1842. It was suggested to Wagner by reading Bulwer's novel in Dresden in 1837. He began his sketch of the text in Riga in the autumn of that year, and finished it in the summer of 1838; he almost immediately began the music, and finished the first two acts at Riga and Mittau in the spring of 1839. The remainder of the music was written in Paris. When completed, the opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both. In 1841 Wagner sent the score to Dresden, where it was accepted by the Court Opera; it was owing to this acceptance that he returned to Germany. The music of the opera was written on the general lines of French *grand opéra*, in emulation of the

* Not the present house of that name, on the corner of the boulevard Saint-Martin and the rue de Bondy (now managed by Mme. Sarah Bernhardt), but the older theatre (now changed into a bank), once better known as the Théâtre-Italien, or Salle-Ventadour.



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style of Spontini, Meyerbeer, and Halévy; there are but few essentially Wagnerish traits to be discovered in it, although the charactistically Wagnerish energy shows itself on almost every page.

All the themes of the overture are taken from the body of the work. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), opening with a long-sustained, swelled and diminished A on the trumpet — in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. Soon comes a majestic *cantilena* of the violins and 'celli — the theme of Rienzi's prayer in the fifth act — the development of which is cut short by some stormy passage-work, leading in *crescendo* to a *fortissimo* return of the theme in all the brass, against ascending series of turns in the first violins.* Again is the development of the majestic melody interrupted, and some recitative-like phrases lead to a return of the trumpet call, interspersed with shuddering *tremolos* in the strings, the last long-drawn A leading over to the main body of the overture.

This *Allegro energico* in D major (2-2 time) begins *fortissimo* in the full orchestra on the first theme — that of the chorus "*Gegrüsst sei, hoher Tag!*" at the beginning of the first finale of the opera — leading to the entrance of the first subsidiary in the brass — the theme of the battle-hymn, "*Santo spirito cavaliere,*" of the revolutionary Rienzi faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme — that of Rienzi's prayer, already heard in the introduction of the overture — which is now given out in *Allegro* in the dominant, A major, by the violins. The "*Santo spirito cavaliere*" theme returns again in the brass, leading to the conclusion-theme — that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*"; — this joyful theme is developed by fuller and fuller orchestra, ending the first part of the movement.

The free fantasia is short, and almost wholly devoted to a tempestuous working-out of the "*Santo spirito cavaliere.*" The third part of the move-

*These series of turns in the violins may be regarded as the first symptom in Wagner of that whirling violin accompaniment to a melody in the brass which we find in *Tannhäuser*. Wagner himself said that the *Tannhäuser* violin figure was suggested to him by a violin passage in Bellini's *Norma*. Curiously enough, however, a very similar violin effect is to be found in the choral finale of Berlioz's *Roméo et Juliette*; it is more like the figure in *Tannhäuser* than the one in *Rienzi*, being descending instead of ascending. Berlioz's symphony was written in 1838-39, about the same time that Wagner was at work on the music of *Rienzi*.

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ment is an abbreviated repetition of the first, the battle-hymn and second theme being omitted, and the first theme being followed immediately by the conclusion-theme, against which the trumpets and trombones now play a resounding counter-theme — very like the phrase of the disappointed nobles, "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!*" in the second finale,— leading over to the coda, *Molto piu stretto*, in which the "*Santo spirito cavaliere*" undergoes some exceedingly stormy developments in *crescendo.*

This overture is scored for 1 piccolo flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent, 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, 2 snare-drums,* triangle, bass-drum and cymbals, and the usual strings.

WOTAN'S FAREWELL AND FIRE-CHARM, FROM "THE VALKYR."

This is the closing passage of Act III., scene 3 of *Die Walküre*," the scene in which Wotan punishes Brünnhilde for her disobedience in trying to protect Siegmund against Hunding. After a heart-rending farewell with his daughter, the god kisses her upon the eyes, which throws her into a charmed sleep; he then summons Loge, the fire-god, to surround her with a wall of fire, through which none but the greatest hero (Siegfried) shall be able to pass.

The arrangment for orchestra alone, played at this concert, was in all probability made by Wagner himself — at least, no name of any other arranger is given on the title-page of the full score — for the concerts given by him in Vienna and other cities in 1862–63, where several excerpts from the Nibelungen were played. The arrangement is scored for a somewhat smaller orchestra than the original version in the drama; viz. 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, Glockenspiel, triangle, cymbals, harp, and the usual strings.

*The indications in the score are for "*1 kleine Trommel*" and "*1 Militaire-Trommel.*" The difference between the two instruments is slight, and both come under the head of what we call "snare-drum." Wagner plainly means by "*kleine Trommel*" what the French call "*caisse roulante*," a snare-drum with a rather long body made of wood; his "*Militaire-Trommel*" corresponds to the French "*caisse claire*," a snare-drum of more incisive and brilliant tone, with a shorter body made of metal. The ophicleide mentioned in the score is now universally replaced by the more modern bass-tuba, as the serpent is by the double-bassoon.

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SIEGMUND'S LOVE-SONG FROM "THE VALKYR," ACT I., SCENE 3.

This song is an episode of the great scene between Siegmund and Sieglinde in the first act of *Die Walküre.* The text is as follows: —

Winterstürme wichen
dem Wonnemond,
in milden Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weit sein Athem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspriesst seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter und Sturm wichen
der starken Wehr: —
wohl musste den tapf'ren Streichen
die strenge Thure auch weichen,
die trotzig und starr
uns trennte von ihm.
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;
in uns'rem Busen
barg sie sich tief;
nun lacht sie selig dem Licht.
Die bräutliche Schwester
befreite der Bruder;
zertrümmert liegt
was sie getrennt;
jauchzend grüsst sich
das junge Paar;
vereint sind Liebe und Lenz.

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A literal prose translation of which is as follows: —

Winter's storms have given way to the May moon, in gentle light shines the spring; on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood estatic flowers blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms: — the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love and spring!

Ride of the Walküries from "Die Walküre."

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears; and, when they rode forth to the battlefield, their armor shed a strange,

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flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre* — the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle-call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and, though

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"Parsifal." Prelude.
"Lohengrin." Lohengrin's Legend.
MR. BEN DAVIES.
A Faust Overture.
"Lohengrin." { *a.* Prelude to Act I. *b.* Prelude to Act III.
A "Siegfried" Idyl.
"Rienzi." Overture.
"Die Walküre." "Wotan's Farewell" and "Fire-Charm."
"Die Walküre." Siegmund's Love Song.
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WEBER
"Invitation to the Dance"
(Scored for Orchestra by HECTOR BERLIOZ.
Overture to "Oberon"
Aria from "Freischütz"
MISS MARIE TOULINGUET.

it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by the sublime farewell of the father to his daughter in the fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from *Rhinegold* by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act! twice a masterpiece as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan."

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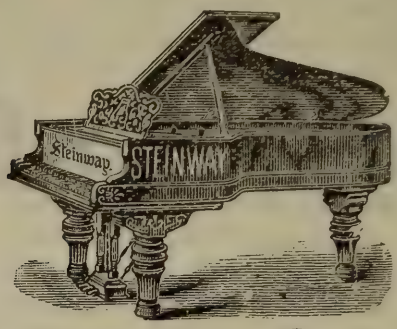

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WAGNER PROGRAMME.

(By request.)

"Parsifal." Prelude.

"Lohengrin." Lohengrin's Legend.

A Faust Overture.

"Lohengrin." { a. Prelude to Act I.
b. Prelude to Act III.

A "Siegfried" Idyl.

"Rienzi." Overture.

"Die Walküre." "Wotan's Farewell" and "Fire-Charm."

"Die Walküre." Siegmund's Love Song.

"Die Walküre." "Ride of the Walkyries."

Soloist, Mr. BEN DAVIES.

PRELUDE TO "PARSIFAL."

Parsifal, a stage-consecration festival play in three acts, the text and music by Richard Wagner, was first given in Bayreuth on July 28, 1882. The poem was published in 1877, and the music completed in 1879. The right of stage-performance belongs exclusively to the Festival Theatre in Bayreuth, and the drama has never been given on the stage anywhere else.

The prelude, which is perfectly free in form, begins, *Sehr langsam* (*Lento assai*) in A-flat major (4-4 time), with the SANGREAL-motive, given out in gentle *crescendo* and *diminuendo*, by the violins, 'celli, alto-oboe, clarinet, and bassoon in unison; the motive is then repeated by the trumpet, oboes. and half the first and second violins in unison against rising and falling arpeggj in the remaining violins and violas, repeated chords in the flutes, clarinets, and alto-oboe, and sustained harmonies in the bassoons and horns. Then the second phrase of the motive is given out and repeated, as before. Now the Call to Prayer is heard, swelling from *piano* to *forte* in the trumpets and trombones, ending with the "Dresden *Amen*," * which is softly echoed by the wood-wind. The time now changes to 6-4, and the brass instruments intone the FAITH-motive, which is carried out contrapuntally at considerable length by various combinations of instruments. With a return to 4-4 time comes a briefer working-out of the SANGREAL-motive, against tremulous harmonies in the violins, followed by a short

* This peculiar form of cadence, in ascending 6ths, was also introduced by Mendelssohn in his "Reformation" symphony.

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stormier episode on one of the motives that refer to Amforta's torments. A brief coda on the SANGREAL-motive, closing with the solemn Call to Prayer and the "Dresden *Amen*," brings the prelude to a *pianissimo* final cadence in the original A-flat major.

This prelude is scored for 3 flutes, 3 oboes, 1 alto-oboe, 3 clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, and the usual strings.

LOHENGRIN'S LEGEND FROM "LOHENGRIN."

[SCENE.—*An open space on the banks of the Scheldt, near Antwerp. Here* HEINRICH DER VOGLER, *the German king, with* ELSA *and a large retinue of nobles, troops, and people, has come, in the expectation of meeting* LOHENGRIN, *who has assumed the title of Protector of Brabant, and has promised to head a campaign against the Hungarians.* LOHENGRIN *is the last to arrive. He informs the king that he can no longer hold himself to his promise; and, after confessing that he has slain* TELRAMUND *in self-defence, and after accusing* ELSA *of having broken her oath to him, he thus reveals his origin, and explains his sudden determination to depart.*]

In distant lands, by ways remote and hidden,
There stands a Burg that men call Monsalvat.
It holds a shrine to the profane forbidden,
More precious there is nought on earth than that.
And, throned in light, it holds a cup immortal,
That whoso sees from earthly sin is cleansed;
'Twas borne by angels through the heavenly portal,
Its coming hath a holy reign commenced.
Once every year a dove from heaven descendeth,
To strengthen it anew for works of grace.
'Tis called the Grail, the power of Heaven attendeth
The faithful knights who guard that sacred place.
He whom the Grail to be its servant chooses
Is armed henceforth with high invincible might;
All evil craft its power before him loses.
The spirits of darkness where he dwells take flight.
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No eye rash or profare its light may see;
Its champion knight from doubtings shall be warded,
If known to man he must depart and flee.
Now mark, craft or disguise my soul disdaineth.
The Grail sent me to right yon lady's name.
My father, Percival, gloriously reigneth.
His knight am I, and Lohengrin my name.

(*English version by Natila Macfarren.*)

A Faust Overture, in D minor.

This work is not to be taken in any sense as an overture to Goethe's *Faust;* it was written in Paris in January, 1840, as the first movement of a *Faust* symphony. This may account for its being more in the sonata-form than any of Wagner's other overtures, except those to *Rienzi* and *Tannhäuser.* Wagner once wrote that he had taken Faust's "*Entbehren sollst du, sollst entbehren!* (Thou shalt forego, shalt do without!)" as the motto of this movement; he also insisted that the movement had to do with the character of Faust, and Faust alone; that there was no reference to Gretchen in it. Like Liszt, in his *Faust* symphony, he meant to reserve another whole movement for Gretchen, and probably also another for Mephisto. But the plan of the *Faust* symphony was definitively abandoned, and this single movement given to the public under its present title, *Eine Faust-Ouvertüre.* It was not originally in its present form, and Wagner's affirmation that there "was no Gretchen in it" has probably given rise to

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some misconception. It was long and generally known that Wagner rewrote and remodelled the work in Zürich in 1855, at Liszt's earnest instigation. But it was only on the publication of the Liszt-Wagner correspondence that it was discovered that Liszt, on this occasion, had earnestly advised his friend "to put some Gretchen into it" — for the sake of musical form and contrast. So the melodious second theme of the wood-wind may refer to Gretchen after all.

The overture begins with a slow introduction, *Sehr gehalten* (*Assai sostenuto*) in D minor (4-4 time), the unusual sonority of the opening phrase of which — given out by the bass-tuba and double-basses in unison over a *pianissimo* roll of the kettle-drums — has a most dramatic effect. It is answered by the 'celli with a more rapid phrase which assumes considerable thematic importance later, in the main body of the work. Then the first violins give out a slow phrase which is afterwards recognized as belonging to the first theme of the ensuing *allegro* movement. The development goes on more and more dramatically until, after a *staccato* chord in the full orchestra, the main body of the overture begins.

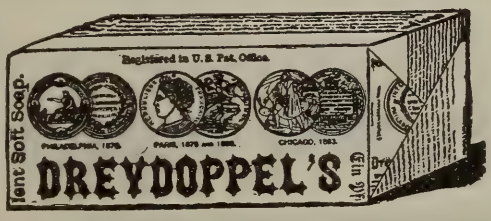
This is *Sehr bewegt* (*Assai con moto*) in D minor (2-2 time). It begins immediately with the expressive first theme, the slow thesis of which is given out by the first violins over sombre harmonies in the bassoons and horns, the antithesis being given by all the strings. The development is long, partaking much of the character of working-out; in the course of it we meet with a melodious subsidiary, first given to the oboe. Soon after this the second theme appears in F major in the woodwind, followed by a more fluent transition-passage that leads over to the free fantasia.

The free fantasia is exceedingly long and elaborate. The third part begins with a furious return of the first theme in the tonic, but its development differs considerably from that of the first part. A longish slow coda closes the work.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings.

PRELUDE TO ACT III. OF "LOHENGRIN."

This introduction to the third act is supposed to be the ball-room music

This is the 

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DREYDOPPEL—SOAP.

played at Lohengrin and Elsa's wedding. It begins, *Sehr lebhaft* (*Molto vivace*) in G major (2-2 time), with the jubilant first theme given out and briefly developed in *fortissimo* by the full orchestra. This soon makes way for the resounding second theme, in the same key, given out in *fortissimo* by the 'celli, horns, and bassoons in unison against harmony in repeated triplets in the strings, and repeated by all the brass and 'celli against a similar accompaniment in the rest of the orchestra. Then comes a softer, more march-like episodic theme, still in G major, given out and for the most part developed by the wind instruments. Then the first and second themes return, very much as at first, if with more variety in the way of modulation, the movement ending with the close of the second theme.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, tambourine, and the usual strings.

A Siegfried Idyl, in E major.

This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Triebschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself; the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried;* the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein,*" which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!*" In the strings.

Slumber-motive in the wood-wind, woven around the foregoing.

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A short theme of two descending notes — the interval is not always the same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried, Siegfried, sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, herrlicher! Hört der Welt!*"

Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewasser wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand opera in five acts, the text and music by Richard Wagner, was first brought out under the composer's direction at the Court Opera in Dresden on October 20, 1842. It was suggested to Wagner by reading Bulwer's novel in Dresden in 1837. He began his sketch of the text in Riga in the autumn of that year, and finished it in the summer of 1838; he almost immediately began the music, and finished the first two acts at Riga and Mittau in the spring of 1839. The remainder of the music was written in Paris. When completed, the opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both. In 1841 Wagner sent the score to Dresden, where it was accepted by the Court Opera; it was owing to this acceptance that he returned to Germany. The music of the opera was written on the general lines of French *grand opéra*, in emulation of the

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style of Spontini, Meyerbeer, and Halévy; there are but few essentially Wagnerish traits to be discovered in it, although the charactistically Wagnerish energy shows itself on almost every page.

All the themes of the overture are taken from the body of the work. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), opening with a long-sustained, swelled and diminished A on the trumpet — in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. Soon comes a majestic *cantilena* of the violins and 'celli — the theme of Rienzi's prayer in the fifth act — the development of which is cut short by some stormy passage-work, leading in *crescendo* to a *fortissimo* return of the theme in all the brass, against ascending series of turns in the first violins.* Again is the development of the majestic melody interrupted, and some recitative-like phrases lead to a return of the trumpet call, interspersed with shuddering *tremolos* in the strings, the last long-drawn A leading over to the main body of the overture.

This *Allegro energico* in D major (2-2 time) begins *fortissimo* in the full orchestra on the first theme — that of the chorus "*Gegrüsst sei, hoher Tag!*" at the beginning of the first finale of the opera — leading to the entrance of the first subsidiary in the brass — the theme of the battle-hymn, "*Santo spirito cavaliere,*" of the revolutionary Rienzi faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme — that of Rienzi's prayer, already heard in the introduction of the overture — which is now given out in *Allegro* in the dominant, A major, by the violins. The "*Santo spirito cavaliere*" theme re-

* These series of turns in the violins may be regarded as the first symptom in Wagner of that whirling violin accompaniment to a melody in the brass which we find in *Tannhäuser*. Wagner himself said that the *Tannhäuser* violin figure was suggested to him by a violin passage in Bellini's *Norma*. Curiously enough, however, a very similar violin effect is to be found in the choral finale of Berlioz's *Roméo et Juliette*; it is more like the figure in *Tannhäuser* than the one in *Rienzi*, being descending instead of ascending. Berlioz's symphony was written in 1838-39, about the same time that Wagner was at work on the music of *Rienzi*.

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turns again in the brass, leading to the conclusion-theme — that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*"; — this joyful theme is developed by fuller and fuller orchestra, ending the first part of the movement.

The free fantasia is short, and almost wholly devoted to a tempestuous working-out of the "*Santo spirito cavaliere.*" The third part of the movement is an abbreviated repetition of the first, the battle-hymn and second theme being omitted, and the first theme being followed immediately by the conclusion-theme, against which the trumpets and trombones now play a resounding counter-theme — very like the phrase of the disappointed nobles, "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!*" in the second finale,— leading over to the coda, *Molto piu stretto*, in which the "*Santo spirito cavaliere*" undergoes some exceedingly stormy developments in *crescendo.*

This overture is scored for 1 piccolo flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent, 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, 2 snare-drums,* triangle, bass-drum and cymbals, and the usual strings.

Wotan's Farewell and Fire-Charm, from "The Valkyr."

This is the closing passage of Act III., scene 3 of *Die Walküre*," the scene in which Wotan punishes Brünnhilde for her disobedience in trying to protect Siegmund against Hunding. After a heart-rending farewell with his daughter, the god kisses her upon the eyes, which throws her into a

*The indications in the score are for "*1 kleine Trommel*" *and* "*1 Militaire-Trommel.*" The difference between the two instruments is slight, and both come under the head of what we call "snare-drum." Wagner plainly means by "*kleine Trommel*" what the French call "*caisse roulante*," a snare-drum with a rather long body made of wood; his "*Militaire-Trommel*" corresponds to the French "*caisse claire*," a snare-drum of more incisive and brilliant tone, with a shorter body made of metal. The ophicleide mentioned in the score is now universally replaced by the more modern bass-tuba, as the serpent is by the double-bassoon.

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charmed sleep; he then summons Loge, the fire-god, to surround her with a wall of fire, through which none but the greatest hero (Siegfried) shall be able to pass.

The arrangment for orchestra alone, played at this concert, was in all probability made by Wagner himself — at least, no name of any other arranger is given on the title-page of the full score — for the concerts given by him in Vienna and other cities in 1862–63, where several excerpts from the Nibelungen were played. The arrangement is scored for a somewhat smaller orchestra than the original version in the drama; viz. 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, Glockenspiel, triangle, cymbals, harp, and the usual strings.

Siegmund's Love-song from "The Valkyr," Act I., Scene 3.

This song is an episode of the great scene between Siegmund and Sieglinde in the first act of *Die Walküre.* The text is as follows: —

Winterstürme wichen
dem Wonnemond,
in milden Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weit sein Athem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspriesst seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter und Sturm wichen
der starken Wehr: —
wohl musste den tapf'ren Streichen
die strenge Thure auch weichen,
die trotzig und starr
uns trennte von ihm.
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;
in uns'rem Busen
barg sie sich tief;
nun lacht sie selig dem Licht.
Die bräutliche Schwester
befreite der Bruder;
zertrümmert liegt
was sie getrennt;
jauchzend grüsst sich
das junge Paar;
vereint sind Liebe und Lenz.

A literal prose translation of which is as follows: —

Winter's storms have given way to the May moon, in gentle light shines the spring; on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood estatic flowers blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms: — the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love and spring!

Ride of the Walküries from "Die Walküre."

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears; and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre* — the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accom-

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"Rienzi." Overture.

"Die Walküre." "Wotan's Farewell" and "Fire-Charm."

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panies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle-call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and, though it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by the sublime farewell of the father to his daughter in the fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from *Rhinegold* by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act! twice a masterpiece as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan."

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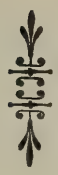

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(By request.)

"Parsifal." Prelude.

"Lohengrin." Lohengrin's Legend.

A Faust Overture.

"Lohengrin." { a. Prelude to Act I.
b. Prelude to Act III.

A "Siegfried" Idyl.

"Rienzi." Overture.

"Siegfried." Act II., "Forest Sounds."

"Die Walküre." Siegmund's Love Song.

"Die Walküre." "Ride of the Walkyries."

Soloist, Mr. BEN DAVIES.

Prelude to "Parsifal."

Parsifal, a stage-consecration festival play in three acts, the text and music by Richard Wagner, was first given in Bayreuth on July 28, 1882. The poem was published in 1877, and the music completed in 1879. The right of stage-performance belongs exclusively to the Festival Theatre in Bayreuth, and the drama has never been given on the stage anywhere else.

The prelude, which is perfectly free in form, begins, *Sehr langsam* (*Lento assai*) in A-flat major (4-4 time), with the Sangreal-motive, given out in gentle *crescendo* and *diminuendo*, by the violins, 'celli, alto-oboe, clarinet, and bassoon in unison; the motive is then repeated by the trumpet, oboes. and half the first and second violins in unison against rising and falling arpeggj in the remaining violins and violas, repeated chords in the flutes, clarinets, and alto-oboe, and sustained harmonies in the bassoons and horns. Then the second phrase of the motive is given out and repeated, as before. Now the Call to Prayer is heard, swelling from *piano* to *forte* in the trumpets and trombones, ending with the "Dresden *Amen*," * which is softly echoed by the wood-wind. The time now changes to 6-4, and the brass instruments intone the Faith-motive, which is carried out contrapuntally at considerable length by various combinations of instruments. With a return to 4-4 time comes a briefer working-out of the Sangreal-motive, against tremulous harmonies in the violins, followed by a short stormier episode on one of the motives that refer to Amforta's torments. A brief coda on the Sangreal-motive, closing with the solemn Call to Prayer and the "Dresden *Amen*," brings the prelude to a *pianissimo* final cadence in the original A-flat major.

This prelude is scored for 3 flutes, 3 oboes, 1 alto-oboe, 3 clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, and the usual strings.

Lohengrin's Legend from "Lohengrin."

[Scene.—*An open space on the banks of the Scheldt, near Antwerp. Here* Heinrich der Vogler, *the German king, with* Elsa *and a large retinue of nobles, troops, and people, has come, in the expectation of meeting* Lohengrin, *who has assumed the title of Protector of Brabant, and has promised to head a campaign against the Hungarians.* Lohengrin *is the last to arrive. He informs the king that he can no longer hold himself to his promise; and, after confessing that he has slain* Telramund *in self-defence, and after accusing* Elsa *of having broken her oath to him, he thus reveals his origin, and explains his sudden determination to depart.*]

In distant lands, by ways remote and hidden,
There stands a Burg that men call Monsalvat.
It holds a shrine to the profane forbidden,
More precious there is nought on earth than that.
And, throned in light, it holds a cup immortal,

* This peculiar form of cadence, in ascending 6ths, was also introduced by Mendelssohn in his "Reformation" symphony.

That whoso sees from earthly sin is cleansed;
'Twas borne by angels through the heavenly portal,
Its coming hath a holy reign commenced.
Once every year a dove from heaven descendeth,
To strengthen it anew for works of grace.
'Tis called the Grail, the power of Heaven attendeth
The faithful knights who guard that sacred place.
He whom the Grail to be its servant chooses
Is armed henceforth with high invincible might;
All evil craft its power before him loses.
The spirits of darkness where he dwells take flight.
Nor will he lose the awful charm it lendeth,
Although he should be called to distant lands.
When the high cause of virtue he defendeth,
While he's unknown, its spell he still commands.
By perils dread the holy Grail is girded,
No eye rash or profane its light may see;
Its champion knight from doubtings shall be warded,
If known to man he must depart and flee.
Now mark, craft or disguise my soul disdaineth.
The Grail sent me to right yon lady's name.
My father, Percival, gloriously reigneth.
His knight am I, and Lohengrin my name.

(*English version by Natila Macfarren.*)

A Faust Overture, in D minor.

This work is not to be taken in any sense as an overture to Goethe's *Faust;* it was written in Paris in January, 1840, as the first movement of a *Faust* symphony. This may account for its being more in the sonata-form than any of Wagner's other overtures, except those to *Rienzi* and *Tann-*

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häuser. Wagner once wrote that he had taken Faust's "*Entbehren sollst du, sollst entbehren!* (Thou shalt forego, shalt do without!)" as the motto of this movement; he also insisted that the movement had to do with the character of Faust, and Faust alone; that there was no reference to Gretchen in it. Like Liszt, in his *Faust* symphony, he meant to reserve another whole movement for Gretchen, and probably also another for Mephisto. But the plan of the *Faust* symphony was definitively abandoned, and this single movement given to the public under its present title, *Eine Faust-Ouvertüre.* It was not originally in its present form, and Wagner's affirmation that there "was no Gretchen in it" has probably given rise to some misconception. It was long and generally known that Wagner rewrote and remodelled the work in Zürich in 1855, at Liszt's earnest instigation. But it was only on the publication of the Liszt-Wagner correspondence that it was discovered that Liszt, on this occasion, had earnestly advised his friend "to put some Gretchen into it" — for the sake of musical form and contrast. So the melodious second theme of the wood-wind may refer to Gretchen after all.

The overture begins with a slow introduction, *Sehr gehalten* (*Assai sostenuto*) in D minor (4-4 time), the unusual sonority of the opening phrase of which — given out by the bass-tuba and double-basses in unison over a *pianissimo* roll of the kettle-drums — has a most dramatic effect. It is answered by the 'celli with a more rapid phrase which assumes considerable thematic importance later, in the main body of the work. Then the first violins give out a slow phrase which is afterwards recognized as belonging to the first theme of the ensuing *allegro* movement. The development goes on more and more dramatically until, after a *staccato* chord in the full orchestra, the main body of the overture begins.

This is *Sehr bewegt* (*Assai con moto*) in D minor (2-2 time). It begins immediately with the expressive first theme, the slow thesis of which is given out by the first violins over sombre harmonies in the bassoons and

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horns, the antithesis being given by all the strings. The development is long, partaking much of the character of working-out; in the course of it we meet with a melodious subsidiary, first given to the oboe. Soon after this the second theme appears in F major in the woodwind, followed by a more fluent transition-passage that leads over to the free fantasia.

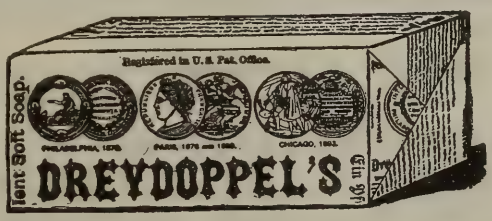
The free fantasia is exceedingly long and elaborate. The third part begins with a furious return of the first theme in the tonic, but its development differs considerably from that of the first part. A longish slow coda closes the work.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings.

Prelude to Act III. of "Lohengrin."

This introduction to the third act is supposed to be the ball-room music played at Lohengrin and Elsa's wedding. It begins, *Sehr lebhaft* (*Molto vivace*) in G major (2-2 time), with the jubilant first theme given out and briefly developed in *fortissimo* by the full orchestra. This soon makes way for the resounding second theme, in the same key, given out in *fortissimo* by the 'celli, horns, and bassoons in unison against harmony in repeated triplets in the strings, and repeated by all the brass and 'celli against a similar accompaniment in the rest of the orchestra. Then comes a softer, more march-like episodic theme, still in G major, given out and for the most part developed by the wind instruments. Then the first and second themes return, very much as at first, if with more variety in the way of modulation, the movement ending with the close of the second theme.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, tambourine, and the usual strings.

This is the 

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"By progress," said Saint-Saëns, "we do not necessarily understand a process of amelioration; we merely mean that gradual process of change to which the fine arts, and everything else in this world, are subjected in the course of time." A definition, the truth of which is perhaps somewhat liable to be veiled behind its apparent cautiousness! All progress, *progressio*, or marching forward, takes place in time — which never marches backward; and, in this sense, all change is progress. Whether the change is for the better or not, is only to be proved in the retrospect. Yet we may surely say that the process of change undergone by this or that art has at least this element of amelioration in it: it is at least an attempt to make the art keep pace with other shifting elements in our life, and to adapt it to unavoidably new points of view.— HIERONYMUS SPATZ, *Glossarium universale.*

Simplicity! simplicity! is ever the cry of the art-lover whose face is turned backward. At which one is tempted to exclaim: *Sancta simplicitas!*

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For how can the ever-growing complexity of our life be truly reflected in a *simple* art? And who ever heard of an art that grew more simple in the process of evolution?—KYON CHRONOGENES, *De rebus vulgaribus.*

We critics are too apt to speak of this or that old work of art beginning to show the wrinkles of age. Were it only the wrinkles, the matter would not be hopeless; for old age may be hale, hearty, and vigorous, in spite of wrinkles; and *mens enim et ratio et consilium in senibus est.* A work of art does not die till it gets well past the wrinkled stage; it is not till it arrives at its period of second childhood that it becomes unfit for the world's further use. We discard works of art, not for their seeming age, but their apparent childishness.—JEAN ROGNOSSE, *Le Critique impeccable.*

Speak not too contemptuously of trash. Trash has its uses. It is adapted to them whose imbecility can not rise above it; also to them whose weight of brain must at times touch bottom, to find rest. Emerson could read only the trashiest of novels with pleasure; one of Bülow's favorite relaxations was opéra-bouffe; many intellectual men take acute delight in the most sensational forms of melo-drama. Show me a man who despises trash, and I shall be pretty sure that trash forms no very sharp contrast with his habitual train of thought.—DIOGENES HODOBATES, *Cynicisms.*

Draw thy inspiration from whence thou canst; be happy if it come to thee at all. Yet remember that, the nearer the source, the fresher it will be and the less costly. The artist always has to pay a certain mileage on his inspiration — in loss of vital force and immediateness of appeal. Look not far abroad for thy inspiration, nor into distant ages, till thou hast made sure that thou canst not find it next door.—DIOGENE CAVAFIASCHETTO, *La filosofia delle cose rare.*

A SIEGFRIED IDYL, IN E MAJOR.

This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Triebschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself; the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried;* the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein,*" which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise

copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!*" In the strings.

SLUMBER-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes — the interval is not always the same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried, Siegfried, sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, herrlicher! Hört der Welt!*"

Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewasser wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand opera in five acts, the text and

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music by Richard Wagner, was first brought out under the composer's direction at the Court Opera in Dresden on October 20, 1842. It was suggested to Wagner by reading Bulwer's novel in Dresden in 1837. He began his sketch of the text in Riga in the autumn of that year, and finished it in the summer of 1838; he almost immediately began the music, and finished the first two acts at Riga and Mittau in the spring of 1839. The remainder of the music was written in Paris. When completed, the opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both. In 1841 Wagner sent the score to Dresden, where it was accepted by the Court Opera; it was owing to this acceptance that he returned to Germany. The music of the opera was written on the general lines of French *grand opéra*, in emulation of the style of Spontini, Meyerbeer, and Halévy; there are but few essentially Wagnerish traits to be discovered in it, although the charactistically Wagnerish energy shows itself on almost every page.

All the themes of the overture are taken from the body of the work. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), opening with a long-sustained, swelled and diminished A on the trumpet — in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. Soon comes a majestic *cantilena* of the violins and 'celli — the theme of Rienzi's prayer in the fifth act — the development of which is cut short by some stormy passage-work, leading in *crescendo* to a *fortissimo* return of the theme in all the brass, against ascending series of turns in the first violins.† Again is the development of the majestic melody interrupted, and some recitative-like phrases lead to a return of the trumpet call, interspersed with shuddering *tremolos* in the strings, the last long-drawn A leading over to the main body of the overture.

This *Allegro energico* in D major (2-2 time) begins *fortissimo* in the full orchestra on the first theme — that of the chorus "*Gegrüsst sei, hoher Tag!*" at the beginning of the first finale of the opera — leading to the entrance of the first subsidiary in the brass — the theme of the battle-hymn, "*Santo spirito cavaliere*," of the revolutionary Rienzi faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme — that of Rienzi's prayer, already heard in the introduction of the overture — which is now given out in *Allegro* in the dominant, A major, by the violins. The "*Santo spirito cavaliere*" theme returns again in the brass, leading to the conclusion-theme — that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*"; — this joyful theme is

* Not the present house of that name, on the corner of the boulevard Saint-Martin and the rue de Bondy (now managed by Mme. Sarah Bernhardt), but the older theatre (now changed into a bank), once better known as the Théâtre-Italien, or Salle-Ventadour.

† These series of turns in the violins may be regarded as the first symptom in Wagner of that whirling violin accompaniment to a melody in the brass which we find in *Tannhäuser*. Wagner himself said that the *Tannhäuser* violin figure was suggested to him by a violin passage in Bellini's *Norma*. Curiously enough, however, a very similar violin effect is to be found in the choral finale of Berlioz's *Roméo et Juliette*; it is more like the figure in *Tannhäuser* than the one in *Rienzi*, being descending instead of ascending. Berlioz's symphony was written in 1838–39, about the same time that Wagner was at work on the music of *Rienzi*.

developed by fuller and fuller orchestra, ending the first part of the movement.

The free fantasia is short, and almost wholly devoted to a tempestuous working-out of the "*Santo spirito cavaliere.*" The third part of the movement is an abbreviated repetition of the first, the battle-hymn and second theme being omitted, and the first theme being followed immediately by the conclusion-theme, against which the trumpets and trombones now play a resounding counter-theme — very like the phrase of the disappointed nobles, "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!*" in the second finale,— leading over to the coda, *Molto piu stretto*, in which the "*Santo spirito cavaliere*" undergoes some exceedingly stormy developments in *crescendo.*

This overture is scored for 1 piccolo flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent, 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, 2 snare-drums,* triangle, bass-drum and cymbals, and the usual strings.

"FOREST SOUNDS," FROM "SIEGFRIED," ACT II., SCENE 2.

This little concert piece was compiled by Wagner himself from parts of the scene before Fafner's cave in the second act of *Siegfried.* He gave it the title of *Waldweben* (Forest Weaving). It is perfectly free in musical form. The leading-motives that appear in it are mainly as follows:

The VOLSUNG-motive, slow 6-8 time, now in the clarinets, now in the bassoons and horns.

The tender LOVE–LIFE motive, same time and tempo, in the 'celli, violas, and double-basses in full harmony, then in all the strings, later in the horns and bassoons.†

The FREIA-motive, C major, 3-4 time, in a solo violin over billowing arpeggio figures in the muted strings.

The BIRD-SONG-motive, in E major, 9-8 time, in the oboe, flute, clarinet, and other wind instruments, at first in fragments, then more coherently.

In the closing *Vivace* come the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the blithe BIRD-SONG-motive. In arranging this selection for concert performance, Wagner has made some changes in the original instrumentation, for the most part in the way of enriching rather than simplifying it.

*The indications inthe score are for "*1 kleine Trommel*" *and* "*1 Militaire-Trommel.*" The difference between the two instruments is slight, and both come under the head of what we call "snare-drum." Wagner plainly means by "*kleine Trommel*" what the French call "*caisse roulante,*" a snare-drum with a rather long body made of wood; his "*Militaire-Trommel*" corresponds to the French "*caisse claire,*" a snare-drum of more incisive and brilliant tone, with a shorter body made of metal. The ophicleide mentioned in the score is now universally replaced by the more modern bass-tuba, as the serpent is by the double-bassoon.

†As this motive appears whenever the young Siegfried's thoughts turn to his unknown mother, it might well have been called the MOTHER-motive, or the motive of FILIAL LOVE.

SIEGMUND'S LOVE-SONG FROM "THE VALKYR," ACT I., SCENE 3.

This song is an episode of the great scene between Siegmund and Sieglinde in the first act of *Die Walküre.* The text is as follows:—

Winterstürme wichen
dem Wonnemond,
in milden Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weit sein Athem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspriesst seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter und Sturm wichen
der starken Wehr:—
wohl musste den tapf'ren Streichen
die strenge Thure auch weichen,
die trotzig und starr
uns trennte von ihm.
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;

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in uns'rem Busen
barg sie sich tief;
nun lacht sie selig dem Licht.
Die bräutliche Schwester
befreite der Bruder;
zertrümmert liegt
was sie getrennt;
jauchzend grüsst sich
das junge Paar;
vereint sind Liebe und Lenz.

A literal prose translation of which is as follows: —

Winter's storms have given way to the May moon, in gentle light shines the spring; on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood estatic flowers blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms: — the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love and spring!

Ride of the Walküries from "Die Walküre."

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears; and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre* — the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the

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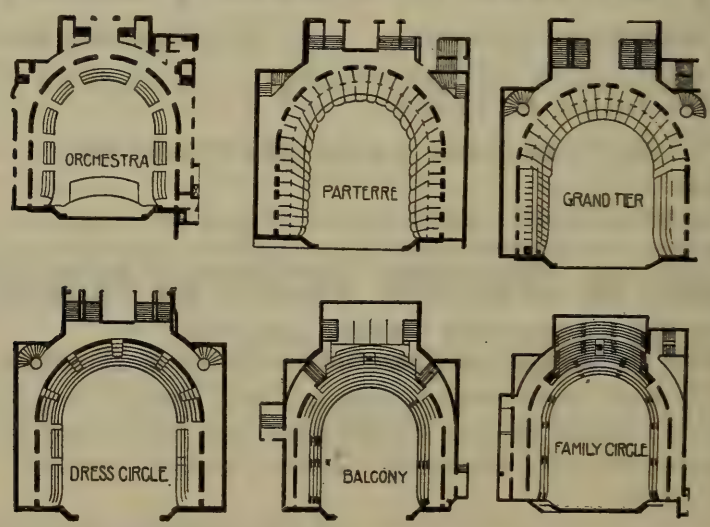

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ROSSINI . . . . . Overture, "William Tell"

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SCHUMANN

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SMETANA . . . . . "Wallenstein's Camp"
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TSCHAIKOWSKY

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"Parsifal." Prelude.
"Lohengrin." Lohengrin's Legend.
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A Faust Overture.
"Lohengrin." { *a.* Prelude to Act I. *b.* Prelude to Act III.
A "Siegfried" Idyl.
"Rienzi." Overture.
"Siegfried." Act II., "Forest Sounds."
"Die Walküre." Siegmund's Love Song.
MR. BEN DAVIES.
"Die Walküre." "Ride of the Walkyries."

WEBER . . . . . "Invitation to the Dance"
(Scored for Orchestra by HECTOR BERLIOZ.)

driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle-call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and, though it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by the sublime farewell of the father to his daughter in the fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from *Rhinegold* by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act! twice a masterpiece as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan."

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PROGRAMME

OF THE

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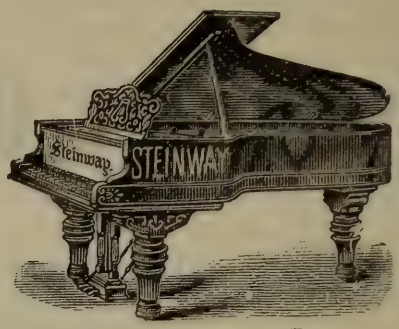

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Academy of Music, Brooklyn.

Sixteenth Season, 1896–97.
Ninth Season in Brooklyn.

Mr. EMIL PAUR, Conductor.

Fifth and Last Concert, Friday Evening, March 26, At 8.15 precisely.

WAGNER PROGRAMME.

"Parsifal." Prelude.

"Lohengrin." Lohengrin's Legend.

A Faust Overture.

"Lohengrin." { a. Prelude to Act I.
b. Prelude to Act III.

A "Siegfried" Idyl.

"Rienzi." Overture.

"Die Walküre." "Wotan's Farewell" and "Fire-Charm."

"Die Walküre." Siegmund's Love Song.

"Die Walküre." "Ride of the Walkyries."

Soloist, Mr. BEN DAVIES.

For Programme for Matinee, to-morrow (Saturday), March 27, see page 13.

PRELUDE TO "PARSIFAL."

Parsifal, a stage-consecration festival play in three acts, the text and music by Richard Wagner, was first given in Bayreuth on July 28, 1882. The poem was published in 1877, and the music completed in 1879. The right of stage-performance belongs exclusively to the Festival Theatre in Bayreuth, and the drama has never been given on the stage anywhere else.

The prelude, which is perfectly free in form, begins, *Sehr langsam* (*Lento assai*) in A-flat major (4-4 time), with the SANGREAL-motive, given out in gentle *crescendo* and *diminuendo*, by the violins, 'celli, alto-oboe, clarinet, and bassoon in unison; the motive is then repeated by the trumpet, oboes. and half the first and second violins in unison against rising and falling arpeggj in the remaining violins and violas, repeated chords in the flutes, clarinets, and alto-oboe, and sustained harmonies in the bassoons and horns. Then the second phrase of the motive is given out and repeated, as before. Now the Call to Prayer is heard, swelling from *piano* to *forte* in the trumpets and trombones, ending with the "Dresden *Amen*," * which is softly echoed by the wood-wind. The time now changes to 6-4, and the brass instruments intone the FAITH-motive, which is carried out contrapuntally at considerable length by various combinations of instruments. With a return to 4-4 time comes a briefer working-out of the SANGREAL-motive, against tremulous harmonies in the violins, followed by a short

* This peculiar form of cadence, in ascending 6ths, was also introduced by Mendelssohn in his "Reformation" symphony.

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stormier episode on one of the motives that refer to Amforta's torments. A brief coda on the SANGREAL-motive, closing with the solemn Call to Prayer and the "Dresden *Amen*," brings the prelude to a *pianissimo* final cadence in the original A-flat major.

This prelude is scored for 3 flutes, 3 oboes, 1 alto-oboe, 3 clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, and the usual strings.

LOHENGRIN'S LEGEND FROM "LOHENGRIN."

[SCENE.—*An open space on the banks of the Scheldt, near Antwerp. Here* HEINRICH DER VOGLER, *the German king, with* ELSA *and a large retinue of nobles, troops, and people, has come, in the expectation of meeting* LOHENGRIN, *who has assumed the title of Protector of Brabant, and has promised to head a campaign against the Hungarians.* LOHENGRIN *is the last to arrive. He informs the king that he can no longer hold himself to his promise; and, after confessing that he has slain* TELRAMUND *in self-defence, and after accusing* ELSA *of having broken her oath to him, he thus reveals his origin, and explains his sudden determination to depart.*]

In distant lands, by ways remote and hidden,
There stands a Burg that men call Monsalvat.
It holds a shrine to the profane forbidden,
More precious there is nought on earth than that.
And, throned in light, it holds a cup immortal,
That whoso sees from earthly sin is cleansed;
'Twas borne by angels through the heavenly portal,
Its coming hath a holy reign commenced.
Once every year a dove from heaven descendeth,
To strengthen it anew for works of grace.
'Tis called the Grail, the power of Heaven attendeth
The faithful knights who guard that sacred place.
He whom the Grail to be its servant chooses
Is armed henceforth with high invincible might;
All evil craft its power before him loses.
The spirits of darkness where he dwells take flight.
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Although he should be called to distant lands.
When the high cause of virtue he defendeth,
While he's unknown, its spell he still commands.
By perils dread the holy Grail is girded,
No eye rash or profane its light may see;
Its champion knight from doubtings shall be warded,
If known to man he must depart and flee.
Now mark, craft or disguise my soul disdaineth.
The Grail sent me to right yon lady's name.
My father, Percival, gloriously reigneth.
His knight am I, and Lohengrin my name.

(*English version by Natila Macfarren.*)

A Faust Overture, in D minor.

This work is not to be taken in any sense as an overture to Goethe's *Faust;* it was written in Paris in January, 1840, as the first movement of a *Faust* symphony. This may account for its being more in the sonata-form than any of Wagner's other overtures, except those to *Rienzi* and *Tannhäuser.* Wagner once wrote that he had taken Faust's "*Entbehren sollst du, sollst entbehren!* (Thou shalt forego, shalt do without!)" as the motto of this movement; he also insisted that the movement had to do with the character of Faust, and Faust alone; that there was no reference to Gretchen in it. Like Liszt, in his *Faust* symphony, he meant to reserve another whole movement for Gretchen, and probably also another for Mephisto. But the plan of the *Faust* symphony was definitively abandoned, and this single movement given to the public under its present title, *Eine Faust-Ouvertüre.* It was not originally in its present form, and Wagner's affirmation that there "was no Gretchen in it" has probably given rise to some misconception. It was long and generally known that Wagner rewrote and remodelled the work in Zürich in 1855, at Liszt's earnest instigation. But it was only on the publication of the Liszt-Wagner correspondence that it was discovered that Liszt, on this occasion, had earnestly advised his friend "to put some Gretchen into it" — for the sake of musical form and contrast. So the melodious second theme of the wood-wind may refer to Gretchen after all.

The overture begins with a slow introduction, *Sehr gehalten* (*Assai sostenuto*) in D minor (4-4 time), the unusual sonority of the opening phrase of which — given out by the bass-tuba and double-basses in unison over a *pianissimo* roll of the kettle-drums — has a most dramatic effect. It is answered by the 'celli with a more rapid phrase which assumes considerable thematic importance later, in the main body of the work. Then the first violins give out a slow phrase which is afterwards recognized as belonging to the first theme of the ensuing *allegro* movement. The development goes on more and more dramatically until, after a *staccato* chord in the full orchestra, the main body of the overture begins.

This is *Sehr bewegt* (*Assai con moto*) in D minor (2-2 time). It begins immediately with the expressive first theme, the slow thesis of which is given out by the first violins over sombre harmonies in the bassoons and horns, the antithesis being given by all the strings. The development is long, partaking much of the character of working-out; in the course of it we meet with a melodious subsidiary, first given to the oboe. Soon after this the second theme appears in F major in the woodwind, followed by a more fluent transition-passage that leads over to the free fantasia.

The free fantasia is exceedingly long and elaborate. The third par- begins with a furious return of the first theme in the tonic, but its developt

ment differs considerably from that of the first part. A longish slow coda closes the work.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings.

PRELUDE TO ACT III. OF "LOHENGRIN."

This introduction to the third act is supposed to be the ball-room music played at Lohengrin and Elsa's wedding. It begins, *Sehr lebhaft* (*Molto vivace*) in G major (2-2 time), with the jubilant first theme given out and briefly developed in *fortissimo* by the full orchestra. This soon makes way for the resounding second theme, in the same key, given out in *fortissimo* by the 'celli, horns, and bassoons in unison against harmony in repeated triplets in the strings, and repeated by all the brass and 'celli against a similar accompaniment in the rest of the orchestra. Then comes a softer, more march-like episodic theme, still in G major, given out and for the most part developed by the wind instruments. Then the first and second themes return, very much as at first, if with more variety in the way of modulation, the movement ending with the close of the second theme.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, tambourine, and the usual strings.

A SIEGFRIED IDYL, IN E MAJOR.

This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Triebschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself; the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried;* the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein,*" which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise

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copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!*" In the strings.

SLUMBER-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes — the interval is not always the same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried, Siegfried, sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, herrlicher! Hört der Welt!*"

Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewasser wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand opera in five acts, the text and music by Richard Wagner, was first brought out under the composer's direction at the Court Opera in Dresden on October 20, 1842. It was suggested to Wagner by reading Bulwer's novel in Dresden in 1837. He began his sketch of the text in Riga in the autumn of that year, and finished it in the summer of 1838; he almost immediately began the music, and finished the first two acts at Riga and Mittau in the spring of 1839. The remainder of the music was written in Paris. When completed, the opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both. In 1841 Wagner sent the score to Dresden, where it was accepted by the Court Opera; it was owing to this acceptance that he returned to Germany. The music of the opera was written on the general lines of French *grand opéra*, in emulation of the style of Spontini, Meyerbeer, and Halévy; there are but few essentially Wagnerish traits to be discovered in it, although the charactistically Wagnerish energy shows itself on almost every page.

All the themes of the overture are taken from the body of the work. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), opening with a long-sustained, swelled and diminished A on the trumpet — in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. Soon comes a majestic *cantilena* of the violins and 'celli — the theme of Rienzi's prayer in the fifth act — the development of which is cut short by some stormy passage-work, leading in *crescendo* to a *fortissimo* return of the theme in all the brass,

* Not the present house of that name, on the corner of the boulevard Saint-Martin and the rue de Bondy (now managed by Mme. Sarah Bernhardt), but the older theatre (now changed into a bank), once better known as the Théâtre-Italien, or Salle-Ventadour.

against ascending series of turns in the first violins.* Again is the development of the majestic melody interrupted, and some recitative-like phrases lead to a return of the trumpet call, interspersed with shuddering *tremolos* in the strings, the last long-drawn A leading over to the main body of the overture.

This *Allegro energico* in D major (2-2 time) begins *fortissimo* in the full orchestra on the first theme — that of the chorus "*Gegrüsst sei, hoher Tag!*" at the beginning of the first finale of the opera — leading to the entrance of the first subsidiary in the brass — the theme of the battle-hymn, "*Santo spirito cavaliere*," of the revolutionary Rienzi faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme — that of Rienzi's prayer, already heard in the introduction of the overture — which is now given out in *Allegro* in the dominant, A major, by the violins. The "*Santo spirito cavaliere*" theme returns again in the brass, leading to the conclusion-theme — that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*"; — this joyful theme is developed by fuller and fuller orchestra, ending the first part of the movement.

The free fantasia is short, and almost wholly devoted to a tempestuous working-out of the "*Santo spirito cavaliere.*" The third part of the movement is an abbreviated repetition of the first, the battle-hymn and second theme being omitted, and the first theme being followed immediately by the conclusion-theme, against which the trumpets and trombones now play a resounding counter-theme — very like the phrase of the disappointed nobles, "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!*" in the second finale,— leading over to the coda, *Molto piu stretto*, in which the "*Santo spirito cavaliere*" undergoes some exceedingly stormy developments in *crescendo.*

This overture is scored for 1 piccolo flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent, 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, 2 snare-drums,* triangle, bass-drum and cymbals, and the usual strings.

*These series of turns in the violins may be regarded as the first symptom in Wagner of that whirling violin accompaniment to a melody in the brass which we find in *Tannhäuser*. Wagner himself said that the *Tannhäuser* violin figure was suggested to him by a violin passage in Bellini's *Norma*. Curiously enough, however, a very similar violin effect is to be found in the choral finale of Berlioz's *Roméo et Juliette;* it is more like the figure in *Tannhäuser* than the one in *Rienzi*, being descending instead of ascending. Berlioz's symphony was written in 1838-39, about the same time that Wagner was at work on the music of *Rienzi.*

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Wotan's Farewell and Fire-Charm, from "The Valkyr."

This is the closing passage of Act III., scene 3 of *Die Walküre*," the scene in which Wotan punishes Brünnhilde for her disobedience in trying to protect Siegmund against Hunding. After a heart-rending farewell with his daughter, the god kisses her upon the eyes, which throws her into a charmed sleep; he then summons Loge, the fire-god, to surround her with a wall of fire, through which none but the greatest hero (Siegfried) shall be able to pass.

The arrangment for orchestra alone, played at this concert, was in all probability made by Wagner himself — at least, no name of any other arranger is given on the title-page of the full score — for the concerts given by him in Vienna and other cities in 1862–63, where several excerpts from the Nibelungen were played. The arrangement is scored for a somewhat smaller orchestra than the original version in the drama; viz. 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, Glockenspiel, triangle, cymbals, harp, and the usual strings.

Siegmund's Love-song from "The Valkyr," Act I., Scene 3.

This song is an episode of the great scene between Siegmund and Sieglinde in the first act of *Die Walküre*. The text is as follows: —

Winterstürme wichen
dem Wonnemond,
in milden Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weit sein Athem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspriesst seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter und Sturm wichen
der starken Wehr: —
wohl musste den tapf'ren Streichen
die strenge Thure auch weichen,
die trotzig und starr
uns trennte von ihm.
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;
in uns'rem Busen
barg sie sich tief;
nun lacht sie selig dem Licht.
Die bräutliche Schwester

*The indications in the score are for "*1 kleine Trommel*" and "*1 Militaire-Trommel.*" The difference between the two instruments is slight, and both come under the head of what we call "snare-drum." Wagner plainly means by "*kleine Trommel*" what the French call "*caisse roulante*," a snare-drum with a rather long body made of wood; his "*Militaire-Trommel*" corresponds to the French "*caisse claire*," a snare-drum of more incisive and brilliant tone, with a shorter body made of metal. The ophicleide mentioned in the score is now universally replaced by the more modern bass-tuba, as the serpent is by the double-bassoon.

List of Works performed at the Friday Evening Concert during the Season of 1896–97.

BEETHOVEN

Overture to "Fidelio," in E major, Op. 72

Concerto for Violin, in D major, Op. 61

(Cadenzas by JOSEF JOACHIM.)

MR. CARL HALIR.

BERLIOZ . . . . . Overture, "The Roman Carnival," in A major, Op. 9

BIZET . . . . . Little Suite, "Children's Games," Op. 22

(First time.)

HAYDN . . Air, "Behold, along the dewy grass," from "The Seasons"

MR. POL PLANCON.

LISZT . . Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"

MASSENET . . . . . Aria, "Sevillana"

MME. MELBA.

MENDELSSOHN . . . Symphony No. 3, in A minor, "Scotch," Op. 56

MOZART

Symphony in G minor (Koechel, 550)

Aria, "L' amero, saro Costante," from "Il Re Pastore"

(Violin Obbligato by Mr. FRANZ KNEISEL.)

MME. MELBA.

RUBINSTEIN . . . Concerto for Pianoforte, No. 4, in D minor, Op. 70

MME. CARRENO.

SAINT-SAËNS, Symphonic Poem, "Omphale's Spinning-wheel," in A major, Op. 31

SCHILLINGS . . . . . Prelude to Act II., "Ingwelde"

(First time.)

SCHUBERT . . . . . Symphony No. 9, in C major

SCHUMANN

Overture to "Manfred," Op. 115

Overture to "Genoveva," in C minor, Op. 81

Song, "The Two Grenadiers"

MR. POL PLANCON.

TSCHAIKOWSKY . . . . . Symphony No. 4, in F minor, Op. 36

(First time.)

WAGNER

"Parsifal." Prelude.

"Lohengrin." Lohengrin's Legend.

MR. BEN DAVIES.

A Faust Overture.

"Lohengrin." { *a.* Prelude to Act I. *b.* Prelude to Act III.

A "Siegfried" Idyl.

"Rienzi." Overture.

"Die Walküre." "Wotan's Farewell" and "Fire-Charm."

"Die Walküre." Siegmund's Love Song.

MR. BEN DAVIES.

"Die Walküre." "Ride of the Walkyries."

WEBER . . . . . "Invitation to the Dance"

(Scored for Orchestra by HECTOR BERLIOZ.)

Overture to "Euryanthe"

befreite der Bruder;
zertrümmert liegt
was sie getrennt;
jauchzend grüsst sich
das junge Paar;
vereint sind Liebe und Lenz.

A literal prose translation of which is as follows: —

Winter's storms have given way to the May moon, in gentle light shines the spring; on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood estatic flowers blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms: — the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love and spring!

Ride of the Walküries from "Die Walküre."

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears; and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre* — the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle-call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and, though it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by the sublime farewell of the father to his daughter in the fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from *Rhinegold* by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act! twice a masterpiece as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan."

Fourth and Last Matinee, Saturday Afternoon, March 27, At 3 p.m.

PROGRAMME.

Concert Overture - - - - - - - E. C. Phelps

Respectfully dedicated to the memory of Mr. AUGUSTUS GRAHAM, founder of the Brooklyn Academy of Arts and Sciences.

Soli for Violoncello.

a. W. Bargiel - - - - - - - Adagio, Op. 38

b. Dvořák - - - - - - - - Rondo, Op. 94

Mrs. H. H. A. Beach - - Symphony in E minor, "Gaelic," Op. 32

I. Allegro con fuoco (E minor) - - - - - - 6-8
II. Alla Siciliana (F major) - - - - - - - 12-8
Allegro vivace (F major) - - - - - - - 2-4
III. Lento con molto espressione (E minor) - - - 6-4
IV. Finale: Allegro molto (E minor) - - - - - 2-2

(First time at these concerts.)

Franz Liszt - - Hungarian Rhapsody No. 6 ("Pesther Carneval")

(First time at these concerts.)

SOLOIST,

Mr. LEO SCHULZ.

E. C. PHELPS was born at Middlefield (a parish of Middletown), Connecticut, on August 11, 1827. He is of purely American parentage. His father, an amateur, was for many years leader of the village band and of the church choir. The whole family was musical, the subject of the present sketch, especially so. But, fond of music though he was, he had no regular instruction until his nineteenth year. After receiving a common-school education, he was apprenticed to a watch-maker, although he had no taste for that business. But it happened that the watch-making firm he was apprenticed to also sold musical instruments, and the young man managed to find time to practise by himself on the flute, clarinet, violin, and some other instruments, thus acquiring about all the practical knowledge of orchestral instruments he ever had. But he began to be ambitious of higher things and, when his time of apprenticeship was out, a cousin of his, living in Norwich, got him a temporary business that was not so taxing but that he had some time for study.

He began to take regular lessons on the pianoforte and organ; but, after one term, his teacher declared that he had taught him all he knew. This one term of pianoforte and organ lessons was the only systematic instruction he ever had. But he devoted much time to studying biographies of famous composers, treatises on musical theory, and some scores — all he could lay hands upon. He also kept up his pianoforte practice, and after a while established himself as music teacher in New London, where he met with some success. He next moved to Syracuse, New York, and stayed there three years, teaching in a far larger field than at New London.

He had composed from the first; the firms of Ditson and Pond published all the songs, dances, and other small pieces he sent them, and

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MIDSUMMER DREAMS. D and F. By Guy d'Hardelot.
A PASTORALE (Verracini). Arr. by A. L.
WHEN THOU ART NEAR. C, D, and E. By Hermann Lohr.
PRITHEE, MAIDEN. By A. E. Horrocks.
MAY-TIME. F, G, and A-flat. By Tosti.
DEARER FAR. By A. Seppilli.
THE OLD CLOCK ON THE STAIRS. By F. Allitsen.

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nearly all sold well. In 1857 he moved to Brooklyn, New York, where he heard a really fine orchestra for the first time in his life — at the first concert of the Philharmonic Society under Carl Bergmann; it was also the first classical program he had ever listened to; Beethoven's *Eroica* especially made a profound impression upon him. He kept pushing his theoretical studies farther and farther — still by himself — and soon entered upon a broader field of composition. An overture by him was played by the Philharmonic Society, and two years later, another: "A Winter Melody." In 1878 he brought out his "Hiawatha" symphony with the Thomas Orchestra. Two movements from the same were given later by Mr. Thomas himself. In 1880 he brought out his "Emancipation" symphony, with chorus, with much success. Mr. Van der Stucken also gave his *Élégie* and "An American Legend" for violin and orchestra in New York. Two other orchestral works, "A Meditation at Mount Vernon" and a *Columbus* overture, were played by the Manuscript Society.

His orchestral compositions now number twenty-five. Besides these he has written many things for military band,— played by Gilmore and Sousa, — much sacred music, many songs, and three books of music for schools; also a violin sonata, a string quartet, and a violin concerto. Becoming acquainted with the orchestral scores of Wagner, Tschaikowsky, and other composers of the modern school, he began to feel his own limitations, and has composed but little since. He is still living in Brooklyn.

Mrs. H. H. A. Beach (born Amy Marcy Cheney) was born at Henniker (Merrimack County), New Hampshire, on September 5, 1867. Her parents

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came of very old New England colonial stock; Charlotte Cushman and Major-General Dearborn had the same ancestry.

Her musical talent showed itself very precociously; at the age of four, musical ideas already began to take definite shape in her mind, and she soon began writing little compositions out of her own head. Even before she had taken any theoretical instruction, her writing was found to be musically correct. She had an accurate ear for absolute pitch by nature. Her musical education was begun by her mother, who taught her the pianoforte; and this education was continued — as far as regards the pianoforte — under Junius W. Hill, C. L. Capen, Ernst Perabo, and Carl Baermann. She also studied harmony under Prof. J. W. Hill of Wellesley College. But, with this exception, she has been entirely self-taught in musical theory and composition. After leaving Prof. Hill's care, she pursued extended and systematic courses of study in counterpoint, fugue, musical form, and instrumentation by herself, making translations of the treatises by Berlioz and Gevaërt to aid her in the last-named study. For the last fourteen years she has made a systematic practice of studying analytically all the best works performed by the Boston Symphony Orchestra, before, during, and after the performance; she was advised to this course by Mr. Wilhelm Gericke. In this an unusually accurate memory, as well as her keen ear for absolute pitch, was of great aid to her.

Her first public appearance as a pianist was in the Boston Music Hall on October 24, 1883 — she being then sixteen; on this occasion she played Moscheles's G minor concerto, opus 60, with orchestra. During the ensuing winter she gave several recitals. At the age of seventeen she played Chopin's F minor concerto with the Boston Symphony Orchestra under Mr.

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Gericke, and the Mendelssohn D minor concerto with Mr. Theodore Thomas's orchestra. Since then she has appeared at concerts and given recitals in Boston and elsewhere almost every season, the programmes of some of her recitals being made up wholly of her own works. With our Symphony Orchestra she has played concertos by Beethoven, Mozart, Chopin, and Saint-Saëns.

With the exception of a couple of songs, all her compositions have been published since her marriage in 1885. The list includes a Mass in E-flat major, brought out by the Handel and Haydn Society in 1892; a scena and aria, "*Eilende Wolken*," with orchestra, sung by Mrs. Alves at a concert of the New York Symphony Society, under Mr. Walter Damrosch, in the same year; a Festival *Jubilate* for chorus and orchestra, brought out under Mr. Theodore Thomas's direction at the dedication of the Woman's Building at the Columbian Exposition in Chicago; besides over sixty shorter works for pianoforte, one or more voices, violin, etc., also several cantatas. Her latest completed composition is a sonata for pianoforte and violin.

SYMPHONY IN E MINOR, "GAELIC" (MS.), OPUS 32. MRS. H. H. A. BEACH.

The first movement, *Allegro con fuoco* in E minor (6-8 time), opens *pianissimo* with a tremulous chromatic passage in the strings which goes on gradually increasing in force and fulness of scoring until it reaches the *fortissimo* of the full orchestra. This passage may be regarded either as a first member of the first theme, or as a sort of introduction to it.* After sixteen measures of this chromatic whizzing, the first theme proper sets in, first in the trumpets, then in the horns, then in the wood-wind against a *pizzicato* accompaniment in the strings; it is developed at some length by the full orchestra (with a sparing use of the trombones, however) and makes way, after a measure of *ritardando* (2-2 time), for a lighter first subsidiary, in which the skipping rhythm of the "dotted triplet" plays a prominent part. This subsidiary (also in E minor) begins *piano* and is developed in *crescendo* to *fortissimo*. A descending arpeggio passage in the strings leads to a reminiscence of the first theme in the horn, and then the chromatic passage returns, *Poco più tranquillo*, in the strings, leading to another hint at the first theme, and then to the entrance of the melodious second theme in the clarinet, the strings still keeping up their subdued chromatic whizzing. The second theme is, in its turn,

*The relation between this introductory chromatic phrase and the first theme proper is somewhat like that between the two members of the first theme (or call them first theme and counter-theme) of the first movement of Schubert's B minor (unfinished) symphony; though the parallel is not quite exact.

briefly developed — its tonality is very shifting, it beginning in G major, then passing through B major, B minor, C minor, B-flat major, and other keys until it comes to a closing cadence in G major. It is followed by a brisk little conclusion-theme of Gaelic folk-song character (in G major) which enters first in the oboe, then is answered canonically by the flute, and dies away in the strings.

On a return to *Tempo primo*, the free fantasia begins with the whizzing chromatic phrase of the strings, and is carried through at great length and with much contrapuntal elaboration. It ends with quite the Beethovenish "moment of exhaustion," after which a recitative-like solo of the clarinet leads over to the third part of the movement. This is developed pretty closely on the lines of the first part, and is followed by an extended coda, with which the music ends.

The second movement opens with a graceful melody, *Alla Siciliana* in F major (12-8 time), in which the characteristic rhythm and tranquil, flowing grace of the *Siciliano* are strongly marked. It begins in the horn and strings, and is then further developed by the oboe, clarinets, and bassoons, the flute and horns coming in at one time as the *piano* swells to *forte*. Then follows a brisk, tricksy scherzo movement, *Allegro vivace* in F major (2-4 time), with nimbly scurrying violins, which is very fully developed, little hints at the preceding *Siciliano* melody cropping up every now and then. Then the slower *Siciliano* returns in its original shape and is more extendedly developed than at first, a few measures of the bright *Allegro* coming back at the end to close the movement. This movement is the one which corresponds to the scherzo in the traditional symphonic form. Considering the character of its two contrasted sections — the slow *Sicili-*

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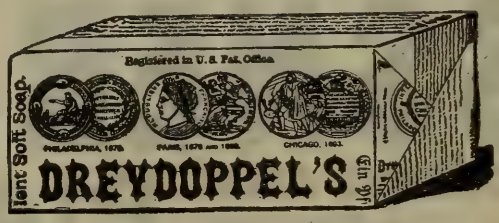
ano and the brisk, sprightly *Allegro vivace* — one might almost call it a scherzo between two trios, instead of two scherzos with a trio between them.

The third movement, *Lento con molto espressione* in E minor (6-4 time), opens with some contrapuntal preluding in the wind instruments, kettle-drums, and basses *pizzicati*, after which a solo violin leads over to the entrance of the first theme. This, a melody of strongly-marked Gaelic character,— it has the characteristic Keltic closing cadence, from the third degree of the scale to the tonic,— is exposed in elaborate part-writing by the muted strings with a solo violin and 'cello (the latter taking the melody). It is followed by a more strenuous second theme, which opens as the little prelude at the beginning of the movement did, and is developed at considerable length. A third theme — of well-marked folk-song character — which appears after a while in the strings is in reality nothing else than a counter-theme to the first. The two are much worked up in conjunction; when the counter-theme makes its first appearance in the first violins, the theme is in the 'celli and basses; then theme and counter-theme appear together in the two clarinets, etc. Still the counter-theme is at times treated entirely by itself, and so may not inaptly be called a true third theme. The development and working-out of this movement are extremely elaborate.

The fourth movement, Finale: *Allegro molto* in E minor (2-2 time), is, like the first, in the sonata-form. It opens brilliantly with the energetic first theme *fortissimo* in the full orchestra; the development of this theme is so protracted and elaborate that it has all the character of actual working-out. The same may be said of the development of the martial, folk-song-like second theme that follows it — appearing first in the violas, 'celli, and bassoons in the dominant, B major — which is also worked out as soon as exposed. There is no real conclusion-theme, and the free fantasia is comparatively short, as is not infrequently found to be the case in movements

This is the 

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where the themes are very elaborately treated as soon as presented, so that the working-out comes largely in the first and third parts, instead of being confined to the free fantasia and coda. In the coda an augmentation of the second theme returns *fortissimo* in all the strings, except double-basses, in unison (not in octaves), reinforced by the trumpets in unison or octaves, against full harmony in the wind instruments; after which the movement comes to a free close in E major.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score bears no dedication.

HUNGARIAN RHAPSODY No. 6, "The Carnival at Pesth."

FRANZ LISZT.

(Born at Raiding, Hungary, on Oct. 22, 1811; died at Bayreuth on July 31, 1886.)

Liszt wrote fifteen compositions for the pianoforte, to which he gave the name of *Rhapsodies hongroises;* they are based on national Magyar melodies. Of these he, assisted by Franz Doppler, scored six for orchestra. There is considerable confusion between the pianoforte set and the orchestral transcriptions in the matter of numbering. Some of the orchestral transcriptions, too, are transposed to different keys from the originals. Here are the lists of both sets.

ORIGINAL SET, FOR PIANOFORTE.

I. In E-flat major, dedicated to E. Zerdaheli.
II. In C-sharp minor and F-sharp major, dedicated to Count Ladisias Teleki.
III. In B-flat major, dedicated to Count Leo Festetics.
IV. In E-flat major, dedicated to Count Casimir Eszterházy.
V. *Héroïde élégiaque*, in E minor, dedicated to Countess Sidonie Reviczky.
VI. In D-flat major, dedicated to Count Antoine d'Apponyi.
VII. In D minor, dedicated to Baron Fery Orczy.

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VIII. In F-sharp minor, dedicated to M. A. d'Augusz.
IX. *Le Carnaval de Pesth*, in E-flat major, dedicated to H. W. Ernst.
X. *Preludio*, in E major, dedicated to Egressy Bény.
XI. In A minor, dedicated to Baron Fery Orczy.
XII. In C-sharp minor, dedicated to Joseph Joachim.
XIII. In A minor, dedicated to Count Leo Festetics.
XIV. In F minor, dedicated to Hans von Bülow.
XV. *Rákóczy-Marsch*, in A minor.

ORCHESTRAL SET.

I. In F minor . . . . . (No. 14 of the original set).
II. Transposed to D minor . . . . . (No. 12 " " " ").
III. Transposed to D major . . . . . (No. 6 " " " ").
IV. Transposed to D minor and G major. . . (No. 2 " " " ").
V. In E minor . . . . . (No. 5 " " " ").
VI. *Pesther Carneval*, transposed to D major . (No. 9 " " " ").

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BARGIEL . . . . . Adagio for Violoncello, Op. 38
MR. LEO SCHULZ.

Mrs. H. H. A. BEACH . . . Symphony in E minor ("Gaelic"), Op. 32
(First time.)

BEETHOVEN . . . . . Symphony No. 4, in B-flat major, Op. 60

BIZET . . . . . Entr'actes and Ballet Music from "Carmen"

CHABRIER . . . . . Overture to "Gwendoline"
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DVORAK . . . . . Rondo for Violoncello, Op. 94
MR. LEO SCHULZ.

GOLDMARK
Overture to "Sakuntala," Op. 13
Prelude to Part III. of "The Cricket on the Hearth."
(First time.)

HANDEL . . . . . Air, "Ombra mai fu," from "Xerxes"
MISS MARIE TOULINGUET.

LALO . . . Symphonie Espagnole, for Violin and Orchestra, Op. 21
MR. T. ADAMOWSKI.

LISZT . . . . . Hungarian Rhapsody No. 6 ("Pesther Carneval")

MENDELSSOHN . . Symphony No. 4, in A major ("Italian"), Op. 90

E. C. PHELPS . . . . . Concert Overture
(First time.)

ROSSINI . . . . . Overture, "William Tell"

SAINT-SAENS . . . Concerto for Pianoforte, No. 2, in G minor, Op. 22
MME. SZUMOWSKA.

SCHUBERT . . . . . Unfinished Symphony in B minor

SMETANA . . . . . Symphonic Poem, "Wallenstein's Camp"
(First time.)

WEBER
Aria from "Freischütz"
MISS MARIE TOULINGUET.
Overture to "Oberon"

The dedications remain the same as in the original set.

No. 2 of the original set has also been scored for orchestra, transposed to C minor and F major, by Carl Müller-Berghaus. Liszt arranged No. 14 of the original set for pianoforte and orchestra, under the title of *Ungarische Fantasie.*

The Carnival at Pesth begins *Moderato* in D major (4-4 time) with some strong preluding in the lower strings on a figure taken from the theme that is soon to follow, interrupted by *staccato* chords in the full orchestra. At quieter phrase follows in the strings, answered by the wood-wind. Then the theme is given out by the trumpet, answered by the clarinets and horns in 3rds, over a simple accompaniment in the harp and strings *pizzicati.* The development is carried out at great length and with very varied orchestration, the melody being varied with all sorts of elaborate figural embroidery. After a while the tempo changes to *Allegretto* (2-4 time), and a dainty dance-theme is announced by the violas and clarinet, to be extendedly developed and embroidered in its turn. Then comes a Finale: *Presto* (2-4 time), in which a rushing *Friska* theme is worked up, now in D minor, now in D major, in alternation with scraps from the previous themes — a resounding return of the first theme being especially noteworthy. The piece is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, bass-drum and cymbals, harp, and the usual strings. The score is dedicated to H. W. Ernst.

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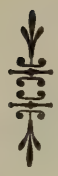

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"Parsifal." Prelude.

"Tannhäuser." Overture.

"Lohengrin." { a. Prelude to Act I. b. Prelude to Act III.

A "Siegfried" Idyl.

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PRELUDE TO "PARSIFAL."

Parsifal, a stage-consecration festival play in three acts, the text and music by Richard Wagner, was first given in Bayreuth on July 28, 1882. The poem was published in 1877, and the music completed in 1879. The right of stage-performance belongs exclusively to the Festival Theatre in Bayreuth, and the drama has never been given on the stage anywhere else.

The prelude, which is perfectly free in form, begins, *Sehr langsam* (*Lento assai*) in A-flat major (4-4 time), with the SANGREAL-motive, given out in gentle *crescendo* and *diminuendo*, by the violins, 'celli, alto-oboe, clarinet, and bassoon in unison; the motive is then repeated by the trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggj in the remaining violins and violas, repeated chords in the flutes, clarinets, and alto-oboe, and sustained harmonies in the bassoons and horns. Then the second phrase of the motive is given out and repeated, as before. Now the Call to Prayer is heard, swelling from *piano* to *forte* in the trumpets and trombones, ending with the "Dresden *Amen*," * which is softly echoed by the wood-wind. The time now changes to 6-4, and the brass instruments intone the FAITH-motive, which is carried out contrapuntally at considerable length by various combinations of instruments. With a return to 4-4 time comes a briefer working-out of the SANGREAL-motive, against tremulous harmonies in the violins, followed by a short stormier episode on one of the motives that refer to Amforta's torments. A brief coda on the SANGREAL-motive, closing with the solemn Call to Prayer and the "Dresden *Amen*," brings the prelude to a *pianissimo* final cadence in the original A-flat major.

This prelude is scored for 3 flutes, 3 oboes, 1 alto-oboe, 3 clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, and the usual strings.

* This peculiar form of cadence, in ascending 6ths, was also introduced by Mendelssohn in his "Reformation" symphony.

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Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was first given, under the composer's direction, at the Royal Court Opera in Dresden on October 19, 1845. The original cast contained some famous artists: Tichatschek sang Tannhäuser; Mitterwurzer, Wolfram; Johanna Wagner (the composer's niece), Elisabeth; and Schroeder-Devrient, Venus. Wagner wrote the poem in Dresden in 1843; and the score was finished in 1844–45. When the opera was to be given, in a French translation by Charles Nuitter, at the Académie Impériale de Musique in Paris in 1861, Wagner cut out the coda of the overture, connecting the latter immediately with the first scene of the opera, rewrote this first scene (Bacchanale) entirely, and largely extended the following scene between Tannhäuser and Venus. In this remodelled shape, the work was given on March 13, 1861. This is generally known as the "Paris version"—now to be regarded as the only authentic one.

Whatever may be thought of the wisdom of Wagner's changes in the first scenes of the opera itself,—and the Paris version of these scenes has been criticised as being too much in his later manner (he had already written *Das Rheingold*, *Die Walküre*, and *Tristan*) to harmonize well with the style of the rest of the work,—there can be no doubt about the wisdom of his change in the overture. When he first wrote *Tannhäuser*, he had not fully formulated his theories of the Music-Drama; the overture, with its resounding coda on the Pilgrim's Chorus and its full final cadence, was more a musical *résumé* of the opera than an introduction to it; its form was too complete and self-dependent to accord with Wagner's later theories, and it had too much the air of a concert piece. Cutting out the coda and enchaining it with the bacchanalian music of the first scene cured

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this. There was another gain, too: the Pilgrims' Chorus, as it appeared in the original coda, sung in E major by the united trumpets and trombones, to a rapidly rushing violin accompaniment, had the disadvantage of throwing the same chorus completely in the shade, when sung in E-flat major in the third act of the opera, with a simpler and less brilliant violin accompaniment. Omitting the coda of the overture allowed the chorus in the third act to make its full effect. The overture in its original form may now be considered as a concert composition by itself. It is in this shape that it is almost invariably given at concerts.

All the themes in the overture are taken from the music of the opera. It begins with a slow introduction, *Andante maestoso* in E major (3-4 time), in which the second Pilgrims' Chorus, "*Beglückt darf nun dich, O Heimath, ich schauen,*" is given almost entire: at first *piano* in the lower wood-wind and horns, to which the lower strings are soon added; then *fortissimo*, with the melody in three trombones in unison, against an obstinate figure in the violins; then dying away to *pianissimo* in the clarinets and bassoons. This introduction leads immediately over to the main body of the overture.

This, *Allegro* in E major (4-4 time), begins with the spirally ascending first theme, the TANNHÄUSER-motive, in the violas and clarinets, against high *tremolos* in the violins, followed by other subsidiary themes, all taken

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from the bacchanalian music of the first scene of the opera. Next comes the heroic second theme, Tannhäuser's song to Venus, "*Dir töne Lob! Die Wunder sei'n gepriesen,*" in the first act, given out in the dominant, B major, by the full orchestra (without trombones) with the melody in the violins. This is followed by a return of the bacchanalian music, which may be regarded either as taking the place of a conclusion-theme, or as beginning the free fantasia. The central point of the free fantasia is marked by a magical episode in which the clarinet sings the melody of Venus's enticing appeal to Tannhäuser (VENUS-motive), "*Geliebter, komm'! sieh' dort die Grotte,*" in the first act, against contrapuntally interwoven fragments of the bacchanalian music. The third part begins irregularly, not with the first theme, but with its subsidiary in the tonic, E major, but otherwise maintains its regular relations to the first part, the second theme coming also in the tonic.* It is followed by a more and more furious return of the bacchanalian music, *fortissimo* in the full orchestra, which gradually leads over to the coda. This begins *piano* with a return of the Pilgrims' Chorus of the introduction against a diminution of the obstinately whirling violin figure. In the introduction this figure filled a whole measure; now it fills only half a measure and has to be repeated twice to every measure of the melody.† When, after a short *crescendo*, the pilgrims' melody returns *fortissimo* in three trumpets and three trombones in unison, the violin figure is repeated three times to every ("ideal") measure of the melody, and becomes a perfect vortex of fury. Berlioz has figured out that this violin figure occurs 142 times in the course of the overture. ‡

In spite of some deviations from the traditional scheme, this overture to *Tannhäuser* is more symphonic in its form than any of Wagner's others, with the exception of *Eine Faust-Ouvertüre.* It is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, triangle, tambourine, and the usual strings.

PRELUDE TO ACT III. OF "LOHENGRIN."

This introduction to the third act is supposed to be the ball-room music played at Lohengrin and Elsa's wedding. It begins, *Sehr lebhaft* (*Molto*

* This theme—Tannhäuser's song to Venus—appears, in all, six times in the course of the work: twice in the overture (in B major and E major), three times in the first act (in D-flat major, D major, and E-flat major), and once in the Singing Contest in the second act (in E major).

† That is, if we reduce the time to the same terms in both cases. The introduction is *Andante*, 3-4 time; the coda, *Allegro*, 4-4 time, two of its measures being equal to one of the introduction—so that it is "ideally" in 4-2 time, counting two measures as one. At the last *fortissimo* return of the melody in the brass, it appears in still further augmentation, three measures of the *Allegro* being equal to one of the first *Andante*—so that we have an "ideal" 3-1 time.

‡ This famous whirling violin figure has a history. Wagner himself reports that he got the idea for it from a violin passage in the accompaniment of a terzet in Bellini's *Norma*, when he was conducting a performance of that opera in his early days in Magdeburg; after the performance (or a rehearsal?) he even took the trouble to ask the violinists if the passage were congenial to the instrument. *Norma* was written in 1831, and Wagner got his idea from it in 1836. But the idea of using persistent repetitions of one and the same figure in the violins as an accompaniment to a sustained melody in the wind instruments was put in practice by him before he wrote *Tannhäuser;* there is a persistent *ascending* violin figure in the introduction of his overture to *Rienzi*—written in 1838–40—which is very similar in its general effect. And a persistently repeated violin figure, far more like the one in *Tannhäuser* than that in *Rienzi*, is in the finale of Berlioz's *Roméo et Juliette* symphony, written in 1838–39.

vivace) in G major (2-2 time), with the jubilant first theme given out and briefly developed in *fortissimo* by the full orchestra. This soon makes way for the resounding second theme, in the same key, given out in *fortissimo* by the 'celli, horns, and bassoons in unison against harmony in repeated triplets in the strings, and repeated by all the brass and 'celli against a similar accompaniment in the rest of the orchestra. Then comes a softer, more march-like episodic theme, still in G major, given out and for the most part developed by the wind instruments. Then the first and second themes return, very much as at first, if with more variety in the way of modulation, the movement ending with the close of the second theme.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, tambourine, and the usual strings.

A Siegfried Idyl, in E major.

This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Triebschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself; the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried;* the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein,*" which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

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Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!*" In the strings.

SLUMBER-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes — the interval is not always the same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried, Siegfried, sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, herrlicher! Hört der Welt!*"

Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewasser wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand opera in five acts, the text and music by Richard Wagner, was first brought out under the composer's direction at the Court Opera in Dresden on October 20, 1842. It was suggested to Wagner by reading Bulwer's novel in Dresden in 1837. He began his sketch of the text in Riga in the autumn of that year, and fin-

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ished it in the summer of 1838; he almost immediately began the music, and finished the first two acts at Riga and Mittau in the spring of 1839. The remainder of the music was written in Paris. When completed, the opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both. In 1841 Wagner sent the score to Dresden, where it was accepted by the Court Opera; it was owing to this acceptance that he returned to Germany. The music of the opera was written on the general lines of French *grand opéra*, in emulation of the style of Spontini, Meyerbeer, and Halévy; there are but few essentially Wagnerish traits to be discovered in it, although the charactistically Wagnerish energy shows itself on almost every page.

All the themes of the overture are taken from the body of the work. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), opening with a long-sustained, swelled and diminished A on the trumpet — in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. Soon comes a majestic *cantilena* of the violins and 'celli — the theme of Rienzi's prayer in the fifth act — the development of which is cut short by some stormy passage-work, leading in *crescendo* to a *fortissimo* return of the theme in all the brass, against ascending series of turns in the first violins.† Again is the development of the majestic melody interrupted, and some recitative-like phrases lead to a return of the trumpet call, interspersed with shuddering *tremolos* in the strings, the last long-drawn A leading over to the main body of the overture.

* Not the present house of that name, on the corner of the boulevard Saint-Martin and the rue de Bondy (now managed by Mme. Sarah Bernhardt), but the older theatre (now changed into a bank), once better known as the Théâtre-Italien, or Salle-Ventadour.

† These series of turns in the violins may be regarded as the first symptom in Wagner of that whirling violin accompaniment to a melody in the brass which we find in *Tannhäuser*. Wagner himself said that the *Tannhäuser* violin figure was suggested to him by a violin passage in Bellini's *Norma*. Curiously enough, however, a very similar violin effect is to be found in the choral finale of Berlioz's *Roméo et Juliette*; it is more like the figure in *Tannhäuser* than the one in *Rienzi*, being descending instead of ascending. Berlioz's symphony was written in 1838-39, about the same time that Wagner was at work on the music of *Rienzi*.

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This *Allegro energico* in D major (2-2 time) begins *fortissimo* in the full orchestra on the first theme — that of the chorus "*Gegrüsst sei, hoher Tag!*" at the beginning of the first finale of the opera — leading to the entrance of the first subsidiary in the brass — the theme of the battle-hymn, "*Santo spirito cavaliere,*" of the revolutionary Rienzi faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme — that of Rienzi's prayer, already heard in the introduction of the overture — which is now given out in *Allegro* in the dominant, A major, by the violins. The "*Santo spirito cavaliere*" theme returns again in the brass, leading to the conclusion-theme — that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*"; — this joyful theme is developed by fuller and fuller orchestra, ending the first part of the movement.

The free fantasia is short, and almost wholly devoted to a tempestuous working-out of the "*Santo spirito cavaliere.*" The third part of the movement is an abbreviated repetition of the first, the battle-hymn and second theme being omitted, and the first theme being followed immediately by the conclusion-theme, against which the trumpets and trombones now play a resounding counter-theme — very like the phrase of the disappointed nobles, "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!*" in the second finale,— leading over to the coda, *Molto piu stretto*, in which the "*Santo spirito cavaliere*" undergoes some exceedingly stormy developments in *crescendo.*

This overture is scored for 1 piccolo flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent, 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, 2 snare-drums,* triangle, bass-drum and cymbals, and the usual strings.

*The indications in the score are for "*1 kleine Trommel*" and "*1 Militaire-Trommel.*" The difference between the two instruments is slight, and both come under the head of what we call "snare-drum.' Wagner plainly means by "*kleine Trommel*" what the French call "*caisse roulante,*" a snare-drum with a rather long body made of wood; his "*Militaire-Trommel*" corresponds to the French "*caisse claire,*" a snare-drum of more incisive and brilliant tone, with a shorter body made of metal. The ophicleide mentioned in the score is now universally replaced by the more modern bass-tuba, as the serpent is by the double-bassoon.

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"FOREST SOUNDS," FROM "SIEGFRIED," ACT II., SCENE 2.

This little concert piece was compiled by Wagner himself from parts of the scene before Fafner's cave in the second act of *Siegfried.* He gave it the title of *Waldweben* (Forest Weaving). It is perfectly free in musical form. The leading-motives that appear in it are mainly as follows:

The VOLSUNG-motive, slow 6-8 time, now in the clarinets, now in the bassoons and horns.

The tender LOVE–LIFE motive, same time and tempo, in the 'celli, violas, and double-basses in full harmony, then in all the strings, later in the horns and bassoons.*

The FREIA-motive, C major, 3-4 time, in a solo violin over billowing arpeggio figures in the muted strings.

The BIRD-SONG-motive, in E major, 9-8 time, in the oboe, flute, clarinet, and other wind instruments, at first in fragments, then more coherently.

In the closing *Vivace* come the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the blithe BIRD-SONG-motive. In arranging this selection for concert performance, Wagner has made some changes in the original instrumentation, for the most part in the way of enriching rather than simplifying it.

ENTR'ACTE.

GLEANINGS FROM THE COURT LIBRARY IN UTOPIA.

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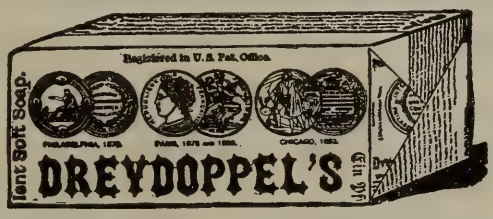
* As this motive appears whenever the young Siegfried's thoughts turn to his unknown mother, it might well have been called the MOTHER-motive, or the motive of FILIAL LOVE.

This is the 

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DREYDOPPEL—SOAP.

to which the fine arts, and everything else in this world, are subjected in the course of time." A definition, the truth of which is perhaps somewhat liable to be veiled behind its apparent cautiousness! All progress, *progressio*, or marching forward, takes place in time — which never marches backward; and, in this sense, all change is progress. Whether the change is for the better or not, is only to be proved in the retrospect. Yet we may surely say that the process of change undergone by this or that art has at least this element of amelioration in it: it is at least an attempt to make the art keep pace with other shifting elements in our life, and to adapt it to unavoidably new points of view.— HIERONYMUS SPATZ, *Glossarium universale.*

Simplicity! simplicity! is ever the cry of the art-lover whose face is turned backward. At which one is tempted to exclaim: *Sancta simplicitas!* For how can the ever-growing complexity of our life be truly reflected in a *simple* art? And who ever heard of an art that grew more simple in the process of evolution?— KYON CHRONOGENES, *De rebus vulgaribus.*

We critics are too apt to speak of this or that old work of art beginning to show the wrinkles of age. Were it only the wrinkles, the matter would not be hopeless; for old age may be hale, hearty, and vigorous, in spite of wrinkles; and *mens enim et ratio et consilium in senibus est.* A work of art does not die till it gets well past the wrinkled stage; it is not till it arrives at its period of second childhood that it becomes unfit for the

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world's further use. We discard works of art, not for their seeming age, but their apparent childishness.—JEAN ROGNOSSE, *Le Critique impeccable.*

Speak not too contemptuously of trash. Trash has its uses. It is adapted to them whose imbecility can not rise above it; also to them whose weight of brain must at times touch bottom, to find rest. Emerson could read only the trashiest of novels with pleasure; one of Bülow's favorite relaxations was opéra-bouffe; many intellectual men take acute delight in the most sensational forms of melo-drama. Show me a man who despises trash, and I shall be pretty sure that trash forms no very sharp contrast with his habitual train of thought.—DIOGENES HODOBATES, *Cynicisms.*

Draw thy inspiration from whence thou canst; be happy if it come to thee at all. Yet remember that, the nearer the source, the fresher it will be and the less costly. The artist always has to pay a certain mileage on his inspiration — in loss of vital force and immediateness of appeal. Look not far abroad for thy inspiration, nor into distant ages, till thou hast made sure that thou canst not find it next door.—DIOGENE CAVAFIASCHETTO, *La filosofia delle cose rare.*

RIDE OF THE WALKÜRIES FROM "DIE WALKÜRE."

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears;

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and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre* — the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle-call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and, though it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by

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